

EURIPIDES

Phoenissae



W. M. Beattie

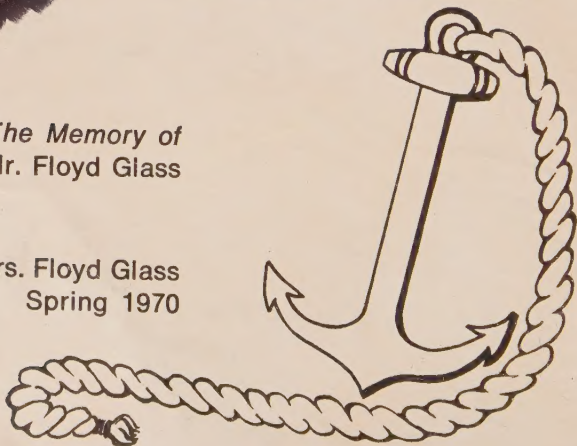
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EURIPIDES

THE PHOENISSAE

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PREFACE

IT will hardly be denied that there is room for a new English edition of the *Phoenissae*; for Paley, *quem honoris causa nomino*, is in many respects out of date. In preparing the present book I have worked upon the same lines as when editing the *Helena* and the *Heraclidae* for this series. The editions which I have used are those of Valckenaer, Porson, Apitz, Hermann, Geel, Klotz, Major, Kinkel, Kirchhoff, Nauck, Paley (1874 and 1891), Wecklein (1894 and 1901), and Muff; for the earlier commentators I have generally been content to rely on the Glasgow Variorum edition. I have endeavoured to make myself acquainted with the results of modern scholarship which bear on the criticism and interpretation of the play, and hope that I have not overlooked much that is of importance; but the volume of research issuing from Germany is so large that it is difficult to feel confident. Specific obligations are acknowledged in their place; but to Wecklein, whose labours have provided an indispensable basis for the study of Euripides, I owe an especial debt of gratitude.

While fully conscious of its inadequacy, I make no apology for having included a survey of the lyric metres. Whatever doubt may exist either on points of detail or on the ultimate principles which ought to govern their analysis, the rhythmical character of most Euripidean odes can be easily grasped; and it is unfortunate that in this country metrical matters receive so little attention. My chief authorities in this province have been the writings of O. Schroeder, U. von Wilamowitz-Moellendorff, H. Gleditsch, and P. Masqueray.

For the accurate printing of the book I am much indebted to the staff of the University Press, by whose skill and vigilance many errors have been removed.

A. C. P.

24th April, 1909.

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CORRIGENDUM

1. 1023 *read* μειξοπάρθενος *for* μιξοπάρθενος

INTRODUCTION

§ 1. THE STORY.

THE prologue, by which we understand all that portion of
Prologos the play which precedes the entrance of the
1—201. chorus¹, consists in the present case of two
distinct scenes. In the first, corresponding to the prologue
in its narrower sense of a preliminary narrative, Iocasta
describes the previous sorrows of the house of Laius: the
birth of Oedipus in defiance of the pronouncement of the
oracle; his exposure on Mt Cithaeron and subsequent adop-
tion by Polybus; the chance meeting of Laius and Oedipus on
the road to Delphi, and the father's death at the hands of his
son; the riddle of the Sphinx and the marriage of Oedipus to
his mother; and the self-blinding of Oedipus after his dis-
covery of the truth. She then relates how the two sons
Eteocles and Polynices, moved by shame, had imprisoned
their father; how Oedipus, cursing them, prayed that they
might divide their inheritance with the sword; how, to avoid
such danger, they agreed to rule at Thebes year by year
alternately; how at the end of the first year Eteocles had
refused to make way for Polynices; and how Polynices with
an Argive host is now at the gates to demand his rights.
She concludes with the announcement that she has made
a final effort for peace by persuading Polynices to enter the
walls and confer with his brother.

¹ Arist. *poet.* c. 12.

As Iocasta enters the house, a new scene opens with the appearance of Antigone, accompanied by an old retainer, on the roof of the palace. She has come to view the army of the invaders, and asks her companion, who has recently visited their camp, to identify the leaders of the different divisions. Hippomedon, Tydeus, and Parthenopaeus are in this way successively made known to her; and then Antigone enquires after Polynices in tones of eager affection. Next in order Amphiaraus and Capaneus are described, but Adrastus is only referred to incidentally. The approach of the chorus warns the old man that it is time for Antigone to retire to her chamber, if she would avoid the scandal of being seen abroad¹.

The chorus is composed of young Phoenician maidens, who have been dedicated by their fellow-countrymen to the service of Apollo in thanksgiving for a victory over their enemies. They have been directed to visit Thebes on their way from Tyre to Delphi, in order to request the friendly offices of the Theban king, and in the expectation that, as a descendant of Cadmus, he will so far respect the claims of kindred as to provide them with an escort on the last stage of their journey. But their eager desire to press on to the sanctuary of the god has been thwarted by the hostile investment: though forced for a time to become denizens of Thebes, their anxiety for the safety of the city is tempered by their sympathy with the wrongs of Polynices.

Polynices enters with a drawn sword. Though protected by a safe-conduct, he is apprehensive of treachery and ready to start at every sound. The sight of the altar before the house and of the chorus, into whose history he enquires, serves to reassure him; the chorus rejoice at his arrival, and call upon Iocasta

First
Epeiso-
dion:
261-637.

¹ The seclusion of women, though characteristic of Athenian society, is out of place as applied to the heroic age.

to come forth. Iocasta appears and rushes into her son's arms. In a long monody she expresses her joy at his return, and laments the misery which has followed upon the curse of Oedipus—in particular, the estrangement of Polynices from his family through exile and a foreign marriage. The succeeding dialogue discusses in a somewhat abstract manner¹ the sufferings involved in a life of exile; and passes to a more specific description of the arrival of Polynices at the court of Adrastus, of the betrothal to Polynices of Adrastus' daughter, and of the compact made for his restoration to the throne of Thebes.

At this point Eteocles hurriedly enters. His fierce looks and curt speech bode ill for the prospects of a reconciliation. Polynices states his case briefly but firmly: he has been wronged by the violation of the agreement mutually concluded by the two brothers, and he simply asks for justice. Eteocles declares, in answer, that he is prepared to go to all lengths for the sake of power; now that Polynices has appealed to arms, honour forbids him to yield; nay, when sovereignty is at stake, justice deserves scant consideration². Iocasta appeals to both sons in turn, enlarging to Eteocles upon the supreme value of equality and justice, the vanity of fame, the instability of wealth, and the cruelty of war; and imploring Polynices not to take the fatal step of waging war upon his native land. All is to no purpose: Eteocles refuses to parley and bids his brother be gone; Polynices chafes at the insult, and angry words begin to be hurled to and fro, until at last a challenge is offered and accepted to fight out the issue on the field of battle. Polynices then retires, after appealing to the gods to witness the justice of his cause.

With this scene we reach the middle point in the action

¹ See *infra* p. xxxii.

² We can hardly miss finding in this speech an echo of the famous doctrine of Thrasyarchus, εἶναι τὸ δίκαιον οὐκ ἄλλο τι ἢ τὸ τοῦ κρείττονος συμφέρον (Plat. *rep.* 338 c).

of the play. The characters and motives of the two brothers are clearly displayed; and the impossibility of reconciling their desires foreshadows the tragic issue of the conflict. In the spectator's mind fear of the impending catastrophe is blended with pity for the helplessness of the victims.

The imminent danger of Thebes and their kinship with its founder prompt the chorus to recount the marvellous legend of the coming of Cadmus to Boeotia, the slaying of the dragon of Ares, and the miraculous growth of armed men which resulted from the sowing of the dragon's teeth. In the present crisis they call upon Epaphus, the son of Io and ancestor of Cadmus, and the two goddesses Demeter and Persephone to come to the aid of Thebes.

The next scene consists of a dialogue between Eteocles and his uncle Creon, the brother of Iocasta, in which various plans for attacking the besiegers are put forward by Eteocles and rejected by Creon. It is finally agreed that a champion shall be selected for each of the seven gates, who may organise the defence at each point threatened by the seven Argive leaders. Before departing for the lines, Eteocles enjoins Creon, in case he should himself fall, to ensure the marriage of Antigone with her cousin Haemon, and commends Iocasta to his care. He promises to send the prophet Tiresias to Creon, in case he should have any oracle to impart touching the safety of the city; and declares that, if the Thebans are victorious, the burial of Polynices must on no account be permitted.

The scene contains little that is striking, but is necessary to the action, which is advanced one stage farther towards the crisis.

The choral song which follows opens with a contrast between the frenzy of the war-god's service and the peaceful revelry of Dionysus. Would that Oedipus had never been saved from death on

Cithaeron! Would that the Sphinx had never come to Thebes! A new danger, no less great and springing from the fatal marriage of Iocasta, is threatening the Cadmeans. Now is the supreme crisis in the fortunes of this famous city; now after all her glorious history, the strange issue of the savage dragon's teeth, the presence of the gods at the marriage of Harmonia, and the building of the city-walls to the music of Amphion's lyre—now she is very near to a greater hazard, perchance even in the very grip of destruction¹.

The blind prophet Tiresias enters, guided by his daughter, and accompanied by Menoeceus, the son of
 Third Epeisodion: 834—1018. Creon. He is crowned with a golden circlet, which, as we presently learn, has been given to him by the Athenians as an acknowledgment of his aid in the war against Eumolpus. Creon asks what steps can be taken to secure the safety of Thebes. Tiresias replies that all the troubles of Thebes have their origin in the crimes of the house of Laius: the best course would have been to exclude his descendants from the land. But now it is too late for such measures: a bloody battle is inevitable, and the brothers are doomed; yet Thebes may be saved—but of this it were better not to speak. Creon naturally insists on hearing more; and at length Tiresias yields to pressure, and declares that the sacrifice of Menoeceus, the only available descendant of the Sparti, is necessary for victory. Creon, now horror-stricken and caring only to save his child's life, first implores the prophet to keep silence; and afterwards, when he refuses and finally withdraws from the stage, urges his son to seek safety by immediate flight.

¹ Critics differ as to the merits of this ode; for, whereas Hermann calls it 'tumidissimum inani verborum strepitu carmen,' others (see e.g. Christ, *Gr. Litt.* p. 199 n. 2) select it as being specially striking. The reader will judge for himself; my own feeling is that it is not one of Euripides' most successful efforts.

Menoceus persuades his father to leave him on the ostensible errand of making arrangements for the journey; but, when Creon has gone, he declares his inflexible resolve to devote himself to death for his country's safety. In order to fulfil the definite requirements of the oracle, he will slay himself on the battlements, and, as the blood streams forth, will throw himself into the dragon's cave beneath.

A cruel god it was, the chorus chant, who sent the Sphinx
 Third aforetime to Thebes. For continually, as she
 Stasimon: sang her riddle, she snatched her prey the while;
 1019—1066. and the wailing of women waxed amain in the
 city. At last the deliverer came; but joy quickly turned to
 weeping, when the pollution of a mother's union with her son
 brought sorrow upon sorrow, crime upon crime. "Praise we
 him who goes to meet death for his fatherland: such sons,
 O Pallas, grant to us, thou who didst arm Cadmus' hand
 of old."

A messenger, the armour-bearer of Eteocles, enters and
 Fourth calls for Iocasta. When she answers his sum-
 Epeiso- mons, he informs her that her sons are still alive,
 dion: and that the Thebans have gained a decisive
 1067—1283. victory by repelling from the walls the Argive
 attack. The incidents of the battle are described in a narra-
 tive of singular power. After the death of Menoceus, and
 when each division of the defending force had been drawn up
 in its station, the Argive host was seen advancing over the
 plain. A description of each of the seven leaders is then
 given, in the course of which Euripides, following no doubt
 the example of Aeschylus, notices in detail the blazons on
 their shields. The messenger begins with a short account
 of the general *mêlée*, and then, turning to the violent onset
 of Parthenopaeus against the Neistan gate, relates how
 a huge coping-stone torn from the battlements battered in
 his skull. Then we hear how Capaneus, scaling his ladder
 amid a shower of stones and shrieking blasphemies against
 heaven, was struck down by the bolt of Zeus. Hereupon

Adrastus withdrew his forces, and the triumphant Thebans, following close, wrought havoc on the retreating foe. Iocasta asks for more particulars of her sons: the messenger at first is reluctant to speak, but is forced ultimately to admit that Eteocles has challenged his brother to single combat before both armies, that his offer has been eagerly accepted by Polynices, and that an armistice has been mutually arranged in order that the duel may proceed without interruption. Iocasta's vague fear has now become a terrible certainty. Summoning Antigone from the palace, and hurriedly explaining to her the danger of her brothers, she rushes off accompanied by her daughter, with the fond hope of intervening in time to prevent the fatal struggle.

The chorus are filled with pity and apprehension. How soon may they expect to hear of the bloody stroke? The sword will soon decide: death is near. It is time to raise the funeral dirge¹.

Creon advances, lamenting the death of his son. He has come to ask Iocasta to perform the last offices for the dead youth, and learns with astonishment that she has left the palace for the battle-field. No sooner has Creon heard what the chorus have to tell than a messenger³ with gloomy brow is seen approaching. His first words announce disaster; and in a few lines of agitated dialogue the deaths of the two brothers and of their mother are made known. In answer to Creon's request, the messenger then gives a vivid account of the duel. He describes the solemn preliminaries, the savage passion of the combatants,

¹ This is perhaps, strictly speaking, not a stasimon at all, but should be divided between the coryphaeus and the two parastatae, as was suggested by Arnoldt, *Chorische Technik d. Eur.* p. 228.

² The exodos thus includes the lyric τὰ ἀπὸ σκηνῆς together with the μονωδία of Antigone from 1485—1583 according to Arist.'s definition: *poet.* c. 12 ἐξοδος δὲ μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος.

³ He is of course a different person to the armour-bearer.

and the tense excitement of the spectators. The first successful spear-thrust went to Polynices, as his opponent stumbled ; but even as he drove the blow home he exposed his own shoulder, and Eteocles in turn had his advantage at the cost of a broken spear. Swiftly retiring, he broke Polynices' lance with a boulder, and both drew their swords. A cunning feint enabled Eteocles to deal a mortal blow on his brother, who fell to the ground. Careless as if already secure of victory, the Theban king made to despoil his foe, but Polynices, collecting all his dying strength for one final thrust, barely succeeded in forcing his blade through the other's heart. At this moment Iocasta arrived, too late to help but just in time to exchange a farewell with her dying sons. Then, as they breathed their last, frenzied with despair she seized a sword and dealt herself a mortal wound. The indecisive issue of the duel provoked fresh strife among the spectators ; for each side claimed that the victory was theirs. With superior foresight the Thebans had forborne to stack their arms ; and to the advantage which their readiness gave them they owed the final defeat and destruction of the Argive army.

At the conclusion of the messenger's narrative the funeral procession escorting the three corpses is seen approaching. Antigone accompanies them in the guise of a mourner, and sings the lamentation for the dead. The burden of her chant is to bewail the ever-returning sorrows of her race ; no mortal has known woes so great before ; no strain is sad enough to match her bereavement. At last she calls on old Oedipus to come forth from the house and to hear the final disaster wrought by the Avenger. The old man, so feeble that he seems no more than a wraith or a dream-shape, joins in his daughter's plaint, and learns from her how his two sons died at each other's hands and how their mother self-slain fell beside them.

Hereupon Creon breaks in after a long silence, and, in his new capacity as ruler, bids the mourning cease. Curtly he announces his succession to Eteocles, and orders Oedipus to

leave Thebes forthwith: Tiresias has declared that so long as he remains the city will not prosper. Oedipus once again recounts the successive horrors which have dogged his life, and dwells on his present helplessness. Yet he scorns to ask for pity. Creon proceeds to forbid the burial of Polynices, and warns Antigone to prepare for her marriage with Haemon on the morrow. But Antigone protests against the injustice of this cruel veto, and declares her intention to disobey it. Creon refuses to yield, and reminds her that her persistent weeping ill accords with her approaching marriage. Antigone declares that she will not wed Haemon; or, if she is forced to do so, she will take his life, following the notorious precedent set by the daughters of Danaus. She intends to accompany her father in his exile, and never to part from him while life endures. Creon—somewhat to our surprise—acquiesces in this resolution and leaves the stage.

In a short dialogue between father and daughter, Antigone repeats her determination to endure exile; and Oedipus, when he has saluted for the last time the remains of his wife and sons, announces that the oracle of Apollo is now ripe for fulfilment, which foretold that his final resting-place should be at Colonus in Attica. As they prepare to leave the stage, the dialogue changes its character and assumes a lyrical strain, in which the exiles contrast their former happiness with their present downfall. The conclusion is disjointed and obscure, but we notice that Antigone once again declares her resolve even at the risk of death to bury her brother's corpse.

§ 2. THE SOURCES.

The subject of the *Phoenissae* belongs to the series of legends connected with Thebes, which in interest and importance were inferior only to the tale of Troy. In Homer we have incidental allusions to Oedipus¹ and to the expedition

¹ λ 271 ff., Ψ 679.

of Polynices¹, which show that these stories were already familiar. Much the same may be said of Hesiod, who refers to the destruction wrought by the Sphinx and to the siege of Thebes². Similarly we learn from the epitome of Proclus that in the *Cypria* Nestor related the story of Oedipus amongst his reminiscences of earlier days³.

But amongst the Cyclic Epics there were three or four which dealt exclusively with the Theban myths. Of the *Oedipodia*, containing 6000 lines and referred to the authorship of the Spartan Cinaethon (B.C. 765), little or nothing is directly known⁴. Bethe, however, gives reasons for holding that the *Oedipodia* was the source of λ 271 ff. and of the greater part of the long scholium on v. 1760 stated to be drawn from Pisander⁵, whom he identifies with a mythologer several times mentioned in the scholia to Apollonius Rhodius. The central part of the story, the origin of the curse, was the sin of Laius in carrying off Chrysippus, the handsome son of Pelops. Pelops invoked the aid of Ἥρα γαμοστόλος, against whom Laius had offended, and prayed that if he begat a son he might be slain by him. So, when Epicaste bore a son, he was exposed on Cithaeron in the sacred meadow of Hera as an offering to mitigate the wrath of the goddess. Hera was not propitiated but sent the Sphinx. Meanwhile Oedipus was reared by certain ἱπποφορβοί from Sicyon, and slew Laius in the neighbourhood of Cithaeron. After his marriage to his mother, when returning from a sacrifice on the mountain, he pointed out the place where he had slain Laius and showed the belt and sword which he had

¹ Δ 372 etc.

² *Theog.* 326, *Op.* 162.

³ *chrestomathia*, ed. Gaisf. p. 473.

⁴ Pausanias IX. 5, 11 speaks of it as anonymous; Bethe, *Thebanische Heldenlieder*, p. 142, thinks that it was composed in Boeotia about the time of the Dorian invasion.

⁵ *u. s.* p. 1 ff. A different reconstruction, which assigns to the poem a greater influence on the tragedians, is given by Wecklein in *Sitzb. Ba. AW.* 1901, p. 661 ff.

buried at the time. Epicaste hanged herself, and Oedipus subsequently married Eurygania, by whom the four children were born to him. There is also some trace¹ of a third marriage to Astymedusa, who falsely accused Eteocles and Polynices of violence towards her, and caused their father thereby to utter the curse. From this form of the legend Euripides borrowed 'Hera's meadow' and the *ἰπποβουκόλοι*: see also n. on v. 1507.

The *Ἀμφιάρεω ἐξέλασις*², by some regarded as an episode in the *Thebais*, is treated by Bethe as a separate poem relating the history of the expedition against Thebes, and particularly Amphiaraus' share in it. He thinks that it ended with the death of all the Seven, and that Adrastus did not escape. A principal episode was the strife between Amphiaraus and Adrastus and their reconciliation through the espousal of Eriphyle, the sister of Adrastus, to Amphiaraus. There is, however, no trace of Euripides having used this poem in the composition of the *Phoenissae*: see nn. on vv. 31, 1153.

By far the most important of the Theban epics was the poem entitled *Thebais*,—sometimes called the *Cyclic Thebais* to distinguish it from another epic composed under the same title by Antimachus of Colophon, a younger contemporary of Euripides. This poem, as the most famous exposition of the story of the Theban war, is generally held to be the chief source from which the Attic tragedians derived their material. Pausanias³ states that Callinus attributed the authorship to Homer, and that many respectable persons were of the same opinion. 'Next to the *Iliad* and *Odyssey*,' he adds, 'there is certainly no poem which I esteem so highly.' Unfortunately the scanty fragments which survive comprise only about 20 verses out of some 7000. Two of the most important give

¹ See Schol. on v. 53.

² [Herod.] *vit. Hom.* 9.

³ IX. 9. 5: Bethe (p. 149) thinks that it was composed in Asia in the eighth century B.C.

the reasons which provoked Oedipus to utter a curse on his sons, and illustrate Euripides' treatment of his authorities in points non-essential to his scheme¹. The first, which is preserved by the scholiast on Soph. *O. C.* 1375, relates that on one occasion the sons sent to Oedipus the ἰσχίον of the sacrificial victim in place of the δῖμος which was his due with the following result:—

ἰσχίον ὥς ἐνόησε χαμαὶ βάλεν εἰπέ τε μῦθον·
 ὦ μοι ἐγώ, παῖδες μὲν ὄνειδίζοντες ἔπεμψαν·
 εὖκτο Δὶ βασιλῇ καὶ ἄλλοις ἀθανάτοισι,
 χερσὶν ὑπ' ἀλλήλων καταβήμεναι "Αἶδος εἶσω.

The other passage assigns a different reason, ascribing the curse to Oedipus being served with a silver table and golden cup, the use of which had been forbidden:—

αὐτὰρ ὁ διογενῆς ἥρωσ ξανθὸς Πολυνείκης
 πρῶτα μὲν Οἰδιπόδῃ καλὴν παρέθηκε τράπεζαν
 ἀργυρέην Κάδμοιο θεόφρονος· αὐτὰρ ἔπειτα
 χρύσειον ἔμπλησεν καλὸν δέπας ἡδέος οἴνου.
 αὐτὰρ ὃ γ' ὥς φράσθη παρακείμενα πατρὸς εἰοῖο
 τιμήμεντα γέρα, μέγα οἱ κακὸν ἔμπεσε θυμῷ,
 αἶψα δὲ παισὶν εἰοῖσι μετ' ἀμφοτέροισιν ἐπαρὰς
 ἀργαλέας ἡρᾶτο· θεῶν δ' οὐ λάνθαν' ἐρινύν·
 ὥς οὗ οἱ πατρώϊ' ἐννεί <έν> φιλότῃτι
 δάσσοιντ', ἀμφοτέροισι δ' αἰὲ πόλεμοι τε μάχαι τε²...

It is, of course, impossible to determine the extent to which Euripides followed the tradition of the *Thebais*; but there are indications that in certain details he copied it closely. Apollodorus³—so to quote the *Bibliotheca* or mythological handbook which passes under his name—states that in the battle which followed the duel between Eteocles and Poly- nices Parthenopaeus was slain by Amphidicus; but adds that

¹ Cf. *Phoen.* 63 ff., 872 ff.

² Athen. 465 F. δάσσοιντ' is Headlam's correction of δάσαντο (*J. P.* xxx. 307).

³ III. 75.

Euripides¹ gives to his conqueror the name Periclymenus. Pausanias², however, says that according to the Theban account Asphodius slew Parthenopaeus; whereas in the passage of the *Thebais* in which the incident is narrated Periclymenus is reported to have killed him. It is obvious that Euripides drew his information from the epic, and that the latter was unknown to Apollodorus. The contrast between the Theban account and the epic narrative, to which Pausanias alludes, is explained by the fact that the *Thebais* was an Argive story, as the opening line declares: "Ἄργος ἄειδε, θεά, πολυδίψιον ἔνθεν ἄνακτες³.... It was natural, therefore, that the conduct of Polynices should be represented in a favourable light, and this accords with the assumption several times put forward in the *Phoenissae* that Polynices had been unjustly deprived of his rights⁴.

It is perhaps possible to go further. There are certain common features which form the background of the story of Oedipus and his children in all three tragedians, and which they are hardly likely to have copied from each other. So far as their accounts agree, they may be taken to go back to a single well-known and authoritative source; and everything indicates that this source was the *Thebais*. The substitution of Corinth for Sicyon as the home of Polybus and the decisive influence of the Delphic oracle are characteristic of the epoch to which the epic has been referred, and are not likely to be the invention of the fifth century. Thus, in particular, the warning of the Delphic oracle which Laius neglected⁵, the rescue of the child Oedipus by the herdsmen

¹ v. 1157.

² ix. 18. 6.

³ See Verrall, *Introd. to Aesch. Theb.* p. xxxi.

⁴ vv. 258, 319 etc. Cf. Soph. *O. C.* 376, 1276. There was another account, recorded by Hellanicus, according to which Polynices received compensation for voluntarily abandoning his claim (schol. on *Phoen.* 71). Statius (*Theb.* i. 312 ff.) follows Euripides.

⁵ Besides Soph. and Eur. see Pind. *Ol.* 2. 38, Aesch. *Theb.* 745.

of Polybus, the discovery by Oedipus of his true relation to Polybus and the journey to Delphi, the meeting at the *σχιστὴ ὁδός* in Phocis, the overthrow of the Sphinx, the birth of four children to Iocasta, the discovery of his true birth and the self-blinding of Oedipus¹ may with high probability be supposed to have been described in the *Thebais*. To the same category belong certain less prominent incidents in the description of the seven Argive chieftains, such as the contrast between the youthful appearance of Parthenopaeus and his savage mien², the association of Capaneus with the giants and his impious threats³, the eminence of Amphiaraus as warrior and as seer⁴, and the reference to Amphion's tomb outside the walls of Thebes⁵. Wilamowitz points out that Euripides is the first author who has utilised in this connexion the idea of a siege or investment, and thinks that he was influenced by the sufferings of beleaguered Athens: in the old saga the Homeric conditions of a fight in the open field must have prevailed, and of this there is a trace in the allusion to Teumesus⁶. Lastly, it should be mentioned that Grote⁷, relying on the evidence of two passages in Pausanias, infers that the choice of seven leaders only was an invention of the Attic dramatists, and that in the Cyclic *Thebais* they were much more numerous. Pausanias, it is true, states that the number was reduced to seven by Aeschylus; but the

¹ Bethe, p. 160 ff. Note the agreement of v. 62 with Soph. *O. T.* 1269 and cf. Hellanicus ap. schol. on v. 61.

² Aesch. *Theb.* 532 ff., Eur. *Phoen.* 145 f., 1160.

³ Aesch. *Theb.* 424 ff., Eur. *Phoen.* 180 ff., 1129 ff., Soph. *O. C.* 1318.

⁴ Aesch. *Theb.* 569, Eur. *Phoen.* 172 ff., Soph. *O. C.* 1313, Pind. *Ol.* 6. 15.

⁵ Aesch. *Theb.* 528, Eur. *Phoen.* 145. See also Wilamowitz in *Herm.* xxvi. at p. 234.

⁶ *u. s.* at p. 228; see v. 1100.

⁷ *History of Greece*, vol. I. p. 266, quoting Pausan. II. 20. 5, IX. 9. 1.

seven champions in Aeschylus (as in Euripides¹) were chosen from the army for the purpose of the assault, and for dramatic requirements the mention of other chieftains² was unnecessary. It is difficult to believe, and the evidence of Pausanias certainly does not prove, that an assault by seven chieftains did not form part of the original story. There is moreover a further obstacle to the acceptance of Grote's view: the attack of the seven Argive leaders is twice referred to by Pindar³, who cannot be supposed to be borrowing from Attic tragedy; and Pindar's scholiast informs us that in one of these passages the language is taken from the Cyclic *Thebais*.

In making Iocasta survive the discovery Euripides stands alone; and this is probably his own invention. On the other hand it is unlikely that he invented the story of Menoeceus. Some such incident is connected with the name of Megareus by Sophocles; and Aeschylus, introducing Megareus as the son of Creon, hints at his patriotic devotion⁴. There is no material to assist us in explaining the variation of name: Apollodorus, Pausanias, and Statius are all following in the tracks of Euripides.

The last of the Theban epics, known as the *Epigoni*, narrated the second siege of Thebes and its capture by the sons of the leaders in the earlier expedition. It is sometimes considered to have been the name given to a portion of the whole *Thebais* rather than an entirely distinct poem⁵.

To what extent Euripides may have adapted incidents from other writers cannot be determined; of his relation to Aeschylus something will be said elsewhere. The widespread popularity of the Theban legends is attested by many references to lost poems: among these are the *Europa*

¹ v. 737.

² See however vv. 1241, 1462.

³ *Ol.* 6. 15, *Nem.* 9. 24.

⁴ *Soph. Ant.* 1302, *Aesch. Theb.* 474 ff.

⁵ See Bethe, pp. 109—140.

of Stesichorus¹, in which Athena was mentioned as assisting in the sowing of the dragon's teeth, and Pindar's hymn to Thebes². It is unnecessary to discuss the versions of the logographers Hellanicus and Pherecydes, who are several times quoted by the scholiasts on this play³. As they were both contemporaries of Euripides⁴, it is not likely that he treated their writings as original documents; for the materials which they employed were equally accessible to him. In any case they cannot be regarded as independent and ultimate authorities; and, though we cannot tell on what principle they selected the version which they adopted, they must have been chiefly indebted to the epic tradition.

§ 3. DRAMATIC PURPOSE.

Among the criticisms which Lord Macaulay was in the habit of pencilling on the margins of his copies of the classics the following confession is recorded:—'I can hardly account for the contempt which, at school and college, I felt for Euripides. I own that I like him now better than Sophocles⁵.' The remark is quoted not so much for its intrinsic importance as because it is typical of a common experience; and the reason for the change in mental attitude is perhaps not very difficult to discover. For, if we look closer into the matter, we may find yet another illustration of the way in which the natural idealism of youth is modified by the disappointments of mature life.

Our first introduction to the heroic legends in their dramatic aspect charms us partly by the unfamiliarity of the atmosphere: they seem to open out a new world, in which, as

¹ fr. 15 B⁴ (schol. on Eur. *Phoen.* 670).

² frs. 29, 30 B⁴.

³ See the scholl. on vv. 39, 53, 61, 71, 150, 159, 662, 1116.

⁴ Hellanicus is said to have been alive in B.C. 407.

⁵ *Life and Letters*, I. p. 478 (ed. 1877).

the characters rise above human stature, so their actions are no longer to be measured by a human standard. The youthful taste is not offended by a liberal admixture of the marvellous and the unknown, and will best be satisfied by the poet who least recalls the conditions of daily life.

Viewed in this relation, the methods of the three great Greek tragedians are instructive. In the *Seven against Thebes* the dramatic interest centres round the struggle of Eteocles against an overpowering and relentless destiny; and the same impression of the helplessness of man to cope with the mysterious power of his supernatural rulers is presented in almost every play of Aeschylus. In Sophocles the centre of interest has shifted. It is no longer the mystery of the conflict between human and divine elements which appals us; the supremacy of the divine order is unquestioned; and the vital point is the ethical issue involved in the crisis of the hero's fortune. In the *Oedipus Tyrannus* we watch how Oedipus bears himself beneath each successive blow of fate; in the *Oedipus at Colonus* we see him purified indeed and ennobled by suffering, but still showing traces of the passionate impulsiveness of his youth; in the *Antigone*, although there is a conflict between divine and human law, our enduring remembrance is of the heroine's unswerving resolution in her service of love, despite the strength of an opposition which might fitly claim her obedience. Nevertheless, widely different as is much of their artistic treatment, Aeschylus and Sophocles are at one in the elevation which they impart to tragic suffering. The emotion which they excite is not so much the sympathy which springs from our common feelings of humanity as awe in the presence of sublime endurance or heroic fortitude.

But, when we come to Euripides, we are let down to earth from these lofty regions; we stand again on the ordinary level of every-day life. If our notions of ancient art have been shaped on the ideal pattern, we experience a feeling as of a sudden jar or shock, when brought face to face with the

realistic aspect of a Euripidean play ; there is what seems at first sight a blending of the ancient point of view with the modern, an acquiescence in the ugliness of certain features of suffering which we are apt to think more appropriate to the twentieth century. And, if his experience is not wide enough to make him value the truth of a delineation which never shrinks from drawing the actual outline in its native bareness, the reader who fails to apply the proper measure is perplexed or disgusted according to his temperament. Again, over much of Euripides' work there hangs the shadow of discontent. Humanity has become rebellious and defiant. The divine ordinances no longer seem to proceed merely from a mysterious omnipotence or an inscrutable wisdom. Destiny, while no less inevitable, has become horrible ; we may even suspect that the ruler of the world is a cruel tyrant. With every fresh disaster we are forced to utter the question—why should such things be? And at the same time we are driven to admit that, though we cannot explain them, they are none the less true. Again and again Euripides teaches the same enduring lesson : the truth of yesterday is the truth of to-day ; the men of old were no less human than you or I ; the love of Iocasta for her sons was such love as every mother still feels ; Eteocles was ruined by an ambition no less self-centred than that of many a modern politician ; this is what Oedipus became at the end,—a broken, helpless, querulous old man. And that is the reason why Euripides was justly held to be *τραγικώτατος τῶν ποιητῶν*¹.

If we approach the study of Euripides from this point of view, we shall be the better able to gauge the value of the criticism which has been directed against the *Phoenissae*. The plot, in particular, has been assailed on the score of want of unity ; and not only by modern scholars², but even, notwithstanding the general reputation of the play, in the

¹ Arist. *poet.* 13. 1453 a 29.

² There are some vigorous remarks in Hermann's preface ; see also Bernhardt, *Gr. Litt.* II. 2, p. 405 ff. and others.

time of the early grammarians. The writer of the third argument, according to Wecklein's plausible restoration, described it as ἐπεισοδιῶδες καὶ παραπληρωματικόν ('full of padding'¹), and objects to the τειχοσκοπία, to the entrance of Polynices under a safe-conduct, and to the final appearance of Oedipus as irrelevant and purposeless episodes. The first and third grounds of offence it will be necessary to consider separately in a later section, but the censure aimed at the introduction of Polynices is obviously misconceived. By bringing the two brothers face to face, and by displaying their tempers, their prejudices, and their passions,—apart entirely from the pathetic power of the scene,—the poet succeeds in convincing us that no compromise of their claims is possible, and that the actual issue which ensues is the inevitable outcome of the situation. To make this manifest must have been one of his main purposes in writing the play; the brothers are no longer, as with Aeschylus, the victims of destiny conceived as a strange and irresistible external force, but are subdued by the equally powerful and relentless might of their own passions. The curse of Oedipus, it is true, is recognised as working to their undoing; but it has ceased to absorb our interest; it is a part of the dramatic machinery and nothing more. That the passionate old man should give such reckless expression to his hatred of his sons is natural to his character, and justified by theirs. The power of the curse is conditioned by the conduct of the human agents; it is far from dominating or controlling them with its living energy. Being such as they are, the passions of the rivals are increased and embittered by the very means which their mother used to reconcile them. The hopeless conflict between injured pride and insatiable ambition which comes to light in the famous dialogue is the true cause of the

¹ The word is more commonly found in the narrow grammatical sense of 'pleonastic': Demetr. π. ἐρμ. § 55, Rutherford, *Annotation*, p. 258.

tragic issue; and herein is found the chief innovation of Euripides¹.

If such a reply is valid on one count of the indictment, it must none the less be admitted that the charge of incoherence cannot be altogether repelled. The play at its conclusion leaves with most readers the impression rather of a series of brilliant episodes than of a single artistic conception. His success in the elaboration of the details has served to conceal the unity which connected them in the author's mind. We cannot, therefore, accept Wecklein's apology², who contends that, if the conclusion is discarded as spurious, the unity of action from prologue to catastrophe is at once revealed. Observing, rightly, that the main motive for the introduction of Menoeceus is to point the contrast between noble devotion and ambitious self-seeking, he is obliged to admit that the incident can only help to further the progress of the action, if we regard it as concerned rather with the fortune of the state than with that of its rulers. But such a notion, though it undoubtedly entered into Euripides' general plan, was not developed as a leading motive³. And what are we to make of the curiously ineffective scene between Creon and Eteocles? Of course, externally it joins together gaps in the structure which

¹ A similar view is well brought out by H. Weil, *Études sur le drame antique*, p. 168.

² *Einleitung*, p. 17.

³ Decharme's theory (p. 227 f.) of a double plot fails to commend itself for this as well as for other reasons. A more elaborate attempt in the same direction is made by P. Voigt (*N. Jahrb. f. kl. Philol.* 153 p. 817 ff.), who in a careful and ingenious essay seeks to show that the main purpose of the play is politico-ethical (cf. *Ar. Ran.* 1009, 1055), that there is a side-reference throughout to Athenian affairs, and that the contrast of character shown in the successive treatment of Polynices, Eteocles, Creon, Menoeceus and Oedipus is designed to mark the necessity for single-minded devotion in the service of the state.

require bridging: Eteocles is brought one stage nearer to his fate¹; the way is prepared for the entrance of Tiresias; the refusal of burial to Polynices and the rebellion of Antigone are foreshadowed. But it would not have been difficult to supply these necessary links without introducing a halting episode. Again, the dialogue brings out the impetuosity of Eteocles, and his inexperience and recklessness as a military commander. But, as these traits have no obvious influence on the sequel of the plot, the emphasis laid upon them is not satisfactorily explained². We might even suspect a topical reference in the strategical discussion, if there were a scrap of evidence in its favour. But no such explanation is required; for Euripides occasionally suffers from the defects inherent in a realistic method. There must have been a council of war to formulate a scheme of defence; and the conversation of the royal kinsmen may have been just like this. The king of Thebes must have provided for the contingency of his demise; and the disjointed directions which Eteocles gives are just such as might have been expected from him. So regarded, the scene is natural enough, even if it lacks that higher note of probability on which Aristotle so justly insists³.

We conclude, therefore, that the main outlook of Euripides

¹ Observe how insignificant are the details in connexion with the plot; how different from the carefully-planned series of coincidences by which Aeschylus contrives the meeting of the brothers. In Euripides the battle-piece and the duel are separate pictures; the duel might almost appear to be an after-thought—so little is there of formal preparation for its coming.

² Voigt thinks that Eteocles is shown to be incapable of defending Thebes, and that, when Creon subsequently fails to make the sacrifice demanded of him, his *χαίρετω πόλις* (919) echoes the *ἐρρέτω πρόπας δόμος* (624) of Eteocles.

³ *poet.* 24 p. 1460 a 26 προαιρεῖσθαί τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα, 25 p. 1461 b 11 πρὸς γὰρ τὴν πολέσιν αἰρετώτερον πιθανὸν ἀδύνατον ἢ ἀπίθανον καὶ δυνατόν.

upon his subject was that of realism pure and simple¹. It was not here his aim to group his incidents round a central focus such as the strife of the two brothers; but he purposed rather to depict the sorrows of the house of Oedipus in such manner as to portray men and women as they lived, their loves and their hatreds, their sufferings and their lamentations. Though they differ in individual treatment, we can trace a similar conception in such plays as the *Hecuba*, the *Troades*, and the *Andromache*. There is no formal unity; the sorrows begin with the riddle of the Sphinx, if not with the folly of Laius; and, though the death of the brothers is a climax which marks the crowning disaster, there are sufferings still to be undergone by Oedipus and Antigone. The play looks backward and forward, to an earlier *Oedipus* and to a later *Antigone*; not that it needs their aid for its interpretation, but the pattern of the woes that have happened and of those yet to come is reproduced and typified in the events of the day on which Thebes triumphed over Argos. Observe a further point equally significant of the general scope of the action: there is no central character whose fortunes overshadow those of the rest, no hero or heroine such as Medea or Heracles in the plays that bear their names, or even such as Alcestis or Iphigenia. Iocasta's history belongs to the past rather than to the present; Eteocles' only claim for sympathy is as representing Thebes; the rôle of Polynices is too passive to be considered; and the rest have even less serious pretensions than these. The outlook transcends the range of individual destiny. Our excitement is kindled as the true story of the famous siege develops before our gaze²; but we are only asked to look on from the outside; hardly to

¹ Ar. *Ran.* 959 οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ζύνεσμεν, *ib.* 1052 πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ξυνέθηκα;

² Pausan. ix. 9. 1 τὸν δὲ πόλεμον τοῦτον, ὃν ἐπολέμησαν Ἀργεῖοι, νομίζω πάντων ὅσοι πρὸς Ἕλληνας ἐπὶ τῶν καλουμένων ἡρώων ἐπολεμήθησαν ὑπὸ Ἑλλήνων, γενέσθαι λόγου μάλιστα ἄξιον.

associate ourselves with the fortunes of the Thebans in the same way that we side with Athens in the *Supplices* or the *Heraclidae*. This is perhaps the chief reason why a foreign has been preferred to a native chorus¹. The Phoenician maidens, as bound in duty to their kinsfolk, sympathise with the cause of Thebes; but recognise nevertheless that Poly-nices has justice on his side. Their attitude is that of an ideal spectator, whose interest or sympathies may be involved, but not so seriously as to warp his judgment. After the opening chorus, in which they explain their position, the burden of their succeeding stasima is almost entirely occupied with the stories² of Cadmus and of Oedipus. The intention seems to be to show the continuity of the present with the past, in which one marvel has never ceased to give place to another. Just as in Shakespeare's chronicle plays the pageant proceeds with a background of English history, so the sons of Oedipus loom larger as the successors of Io, Cadmus and Amphion.

It is small wonder that the play has always been a favourite. We know that it held the stage after Euripides' death³, and that it was one of the three plays which continued to be studied until the latest Byzantine era. We are too apt to regard Greek plays as books to be read without paying due regard to their dramatic possibilities; a trained actor would find no lack of good 'situations' in the *Phoenissae*. Yet some of Euripides' finest work, the narrative speeches of the messengers, is to modern taste essentially undramatic. In

¹ The view of the schol. on v. 202 is too narrow: δέον ἐκ Θηβαίων γυναικῶν συνιστάμενον τὸν χορὸν Ἰοκάστην παραμυθεῖσθαι ἐπὶ τοῖς συμβαῖσιν, ἐπίτηδες οὐκ ἐξ ἐγχωρίων ἀλλ' ἐκ ξένων συνέστηκεν, ὅπως ἀδεῶς ἀντιλέγοιεν τῇ Ἑτεοκλέους πλεονεξίᾳ.

² Cf. schol. on Ar. *Ach.* 442 οὗτος (sc. Euripides) γὰρ εἰσάγει τοὺς χοροὺς οὐ τὰ ἀκόλουθα φθεγγομένους τῇ ὑποθέσει, ἀλλ' ἱστορίας τινὰς ἀπαγγέλλοντας, ὡς ἐν ταῖς Φοινίσσαις, οὔτε ἐμπαθῶς ἀντιλαμβάνομένους τῶν ἀδικηθέντων, ἀλλὰ μεταξὺ ἀντιπίπτοντας.

³ Haigh, *Attic Theatre*, p. 99.

this respect we have outlived the traditions of the Greek stage, and the drama has acquired a freedom of movement which was impossible within the limits prescribed to the early tragedians by the history of their art.

§ 4. THE DATE.

The internal evidence of style and metre is sufficient to prove that the *Phoenissae* was one of Euripides' later plays¹, but there is no allusion to contemporary events which fixes the date more closely. It is true that attempts have been made to connect the passage on exile (388 ff.) with the exile and return of Alcibiades: thus, it has been pointed out that Alcibiades deplored his misfortune to the army at Samos (Thuc. VIII. 81); and the entrance of Polynices with a drawn sword has been compared to the reluctance of Alcibiades to enter Athens (Xen. *Hell.* I. 4, 18, Plut. *Alc.* 32). Further, it has been suggested that v. 852 contains an allusion to the victory gained by the Athenians at the battle of Cyzicus in 410². But both these suppositions may be dismissed, as being more ingenious than probable. More plausible but no less uncertain is the view of Radermacher, who finds in vv. 202 ff., 281 f. allusions to the victory of the Carthaginians over the Selinuntians in 410 (Diodor. XIII. 44)³. The external evidence carries us a stage farther, but is provokingly indecisive. The scholiast on Ar. *Av.* 424, denying that τὸ τῆδε καὶ τὸ κείσε is taken from *Phoen.* 265, observes that at the date of the *Aves* (415) the play of Euripides had not been produced⁴. According to the scholiast on Ar. *Ran.* 53 its production took place later than 412, in which year the *Andromeda* was brought out together with the *Helena*⁵; for

¹ For the metre of the senarii see A. Church in *C. R.* XIV. 438.

² F. Spiro, *de Phoenissis* (Berlin, 1884), p. 7.

³ *N. Jahrb. f. kl. Phil.* 151, p. 236.

⁴ See also schol. on *Av.* 347.

⁵ See Introd. to *Helena*, p. ix.

he asks why the *Andromeda* should have been selected for mention in preference to other fine plays recently put on the stage, giving as instances of such the *Hypsipyle*, the *Phoenissae* and the *Antiope*. Now, the *Ranae* was produced at the Lenaea of 405, shortly after the death of Euripides, which had occurred in the early part of the previous year¹. From the statement of the scholiast it is reasonable to infer that the *Phoenissae*, being contrasted as recent with a play produced in 412, cannot be put earlier than 409. But the *Orestes* was brought out in 408; and, if it has been correctly concluded that Euripides left Athens for Macedonia shortly afterwards, and did not subsequently contend at the Dionysia², the *Phoenissae* must either have belonged to the same tetralogy as the *Orestes*, or have been exhibited in the previous year. The former alternative was at one time, owing to the misunderstanding of a scholium on the *Orestes*, supposed to have some direct evidence in its favour³, but recent critics believe that the *Oenomaus* and *Chrysippus* were produced with the *Phoenissae* on the strength of the mutilated Argument of Aristophanes⁴. It should, however, be pointed out that, plausible as this hypothesis is, it cannot be considered certain; the bond of union between these plays, the curse of

¹ Schol. on Ar. *Thesm.* 197; Haigh, *Tragic Drama*, p. 215 n. 7.

² Haigh, *u. s.* p. 214 n. 4; Decharme, *Euripides*, tr. Loeb, p. 10. It must be admitted, however, that the absence of Euripides in Macedonia need not have prevented the production of his plays through others.

³ Schol. on *Or.* 1492 (printed in Matthiae's edition, but not by Schwartz): but the words ἐν τῷ τρίτῳ δράματι undoubtedly refer to the order of the Byzantine recension.

⁴ So Nauck; Decharme, p. 120; Christ, *Gr. Lit.* p. 198 § 170. The words perhaps rather indicate some such meaning as:—'This is not the only play that Eur. produced on such a subject. For the *Oenomaus* and *Chrysippus* may be compared.' But the restoration of the original is necessarily guesswork. For καθιέναι διδασκαλίαν cf. Plut. *Cim.* 8, *vit. x Orat.* p. 839 D.

Myrtilus directed against Pelops, that of Pelops against Laius, and that of Oedipus against his sons, may have been a sufficient reason for mentioning them together, and, though the subject of the *Chrysippus* is nowhere alluded to in the *Phoenissae*, the two plays were nevertheless so intimately connected that we should not have expected them to belong to the same tetralogy. There is of course much less reason for supposing that the *Hypsipyle* and *Antiope* were brought out with the *Phoenissae*¹.

To conclude our survey of the evidence, Aristophanes appears to say that the *Phoenissae* was produced in the archonship of Nausicrates. But, as there is no record of an archon so named, unless Wilamowitz is right in supposing that the names of the archon and of the choregus have changed places, we are driven to conclude that Nausicrates took the place of an archon who died during his term of office. This inference will not, however, fit the year 409; for the Argument to the *Philoctetes* of Sophocles establishes that Glaucippus was archon at the time of the Dionysia. Thus, though the statement that Euripides was second agrees with the evidence ascribing the first place to Sophocles, if the *Phoenissae* is to be referred to 409, Nausicrates must have been erroneously substituted for Glaucippus².

The result is that, in the absence of more decisive evidence, the *Phoenissae* should be assigned to one of the years 409—407.

§ 5. INTERPOLATION.

It has sometimes been stated that the text of the *Phoenissae* is interpolated to an unusual extent, but a scrutiny of recent editions³ does not lend much support to this con-

¹ So Meineke, *Com. Fr.* II. p. 902 n.

² See Dieterich in Pauly-Wissowa, VI. p. 1262 f.

³ Taking the texts of Dindorf, Nauck, Paley, and Wecklein as fairly representative, I found that the average number of lines condemned by each editor, without reckoning the larger interpolations,

tention, except in so far as it may be possible to establish the interpolation of certain larger portions of the play. Most of the verses which have fallen under suspicion will be discussed in their proper place, and the present remarks are limited to an examination of the *τειχοσκοπία* (88—201) and part of the *exodos* (1582—1766).

Dr Verrall¹ is inclined to think that in the original scheme of the *Phoenissae* Antigone, if she appeared at all, played a less important part than that which is now assigned to her. He holds that, whereas the part of Oedipus, depending for its effect upon his appearance at the finale, could not readily be enlarged, that of Antigone could be made more prominent in the earlier scenes by the addition of those allusions to her which, even as the play stands, can be easily removed. Thus the scene upon the walls is entirely disconnected with Iocasta's speech, and, though formally linked to the *parodos*, interrupts that development of the action which the prologue foreshadows.

The difficulty may partly be met by considering what were the essential conditions of the story within the limits of which Euripides was compelled to work. It may be asserted with confidence that the betrothal to Haemon and the burial of Polynices in defiance of Creon's veto were elements so fundamental in the story that Euripides could not venture to ignore them. Somehow or other, but not necessarily in the form which previous dramatic poets or he himself in an earlier play had adopted², the audience would expect these incidents was 33, or, omitting the *exodos*, 28. Only ten lines are condemned by all four:—27, 558, 756, 1225, 1235, 1282, 1370 f., 1430, 1634: a further ten came under the ban of three. The significance of these figures may easily be tested by reference to other plays.

¹ *Euripides the Rationalist*, p. 236 ff.

² How far the Attic tragedians were at liberty to invent their plots is a difficult question, which cannot be discussed here. But it is certain that they exercised much less freedom in this respect than those who have not examined the evidence might be inclined to believe.

to be included in the scheme; and, if so much be conceded, it is difficult to see how the play could have ended without a protest by Antigone against the edict forbidding the burial. We must accordingly negative the suggestion that a disturbance of the finale leading to the present form of the concluding scene was an adequate reason for increasing the importance of Antigone's rôle in the earlier part of the play.

But it is by no means necessary to assert that the introduction of Antigone to the audience was the chief motive for the composition of the *τειχοσκοπία*. Her appearance as an interested spectator was a convenient and ingenious device; and her girlish curiosity respecting the identity of the famous warriors, her maidenly horror of their hostile purpose, and above all her sympathy with the cause of her exiled brother are skilfully and touchingly depicted. But it is not to such motives alone or even principally that the scene owes its origin.

The expedition against Thebes was next to the siege of Troy the most celebrated of legendary wars. Even without the evidence of Aeschylus' play, we might have felt sure that Euripides would not pass over in silence the illustrious names of Tydeus and Capaneus, of Parthenopaeus and Amphiaraus. For the development of the plot was not merely of domestic interest: however absorbing might be the issue of the fratricidal combat, Euripides was none the less concerned to represent the fears of the beleaguered city and to enlist the sympathy of his audience in favour of the final victory of Thebes. This is not forgotten in the parodos of the chorus or even in the scene between Eteocles and Polynices¹, in spite of the preponderance of its personal interest; still less during the preparations of Eteocles or when the sacrifice of Menoeceus is mooted. Thus when the Messenger enters with his story of the fight we are prepared for the climax. But if the wall-scene had been omitted we should have been less ready to appreciate the graphic account of the battle, as the recital

¹ See vv. 563, 575.

passes from point to point and describes the fortunes of the leaders at each of the seven gates. It does not follow that, because the audience were generally acquainted with the outlines of the Theban legend, it was any the less necessary to remind them of those features which were essential to such a treatment of the sequel as the poet proposed: on the contrary, their enjoyment would largely depend on the skill with which familiar figures or incidents were recalled to their notice. The narrative of the *ῥῆσις* which opens at v. 1090 assumes that a description of the Argive army and its leaders has gone before; and just so much as has been given is enough to introduce the Messenger's story. It is strange that critics should have been so little sensitive to this point of view as actually to condemn the heraldic description of the chieftains' armour which is subjoined to the report of their position on the battle-field¹.

However, the most decisive argument in favour of the genuineness of the *τειχοσκοπία* is afforded by the evidence of style. It is not easy to summarise the impression of poetic merit which it conveys, both by the clearness and vigour of its language and by the due adjustment of the subordinate parts to the descriptive effect of the whole; but so far as the details of the workmanship are concerned, more particularly in relation to the various lyrical metres employed, it is sufficient to quote the opinion of O. Schroeder²:—*'qua in cantici quasi medulla'* (163 ff.) *'utrum animi verum sincerumque calorem cum puellari quadam simplicitate mixtum verborumque et vigorem et suavitatem an numerorum ad argumenta quaeque commodissime sese applicantium lenitatem atque elegantiam magis admirere dubius haesitaris.'* Indeed, it is admitted even by those who impugn it on other grounds that no objection can be taken to the composition of the piece³.

But when we pass to a consideration of the exodos, the

¹ Morus, Naber and others reject vv. 1104—1140.

² *de tichoscopia*, p. 9.

³ Verrall, *u. s.*, p. 241.

character of the problem is entirely different. That part of the play which follows v. 1581 has been condemned in whole or in part by various critics. Thus Hartung and Kinkel condemn vv. 1747—1766; Polle rejects everything from v. 1723 onwards; C. Mueller and Backhuyzen refer all the lines which deal with the burial of Polynices by Antigone to a Byzantine interpolator; Wecklein thinks that vv. 1747—1757 may have followed immediately after v. 1581, that vv. 1728—1731 may have stood in the place of vv. 1758—1763, and that everything between v. 1582 and the end of the play with the exceptions specified is the work of a reviser who wished to join on to this play the plots of the *Antigone* and *Oedipus Coloneus*; and Verrall attempts to show that the concluding scene is an allegory written after the poet's death by a member of the Euripidean circle in which Oedipus is Euripides himself and Antigone his spiritual daughter or his poetic art¹.

The argument upon which most reliance is placed was first put forward by the scholiast on 1692: how can Antigone bury Polynices, if she goes into exile with her father? Now a formal escape from the dilemma is possible, if stress is laid on the exact terms of Creon's decree² that the corpse was to be cast beyond the boundaries of the city; and the signifi-

¹ *u. s.* pp. 231—260. Space forbids the discussion of this theory: I will only remark (1) that there are no grounds for assuming a revival of the *Phoenissae* at such an early date as would be necessary to the significance of the allegory; (2) that the allegorical allusions are so intermittent and so cunningly concealed that they cannot be considered effectual; (3) that of the three passages said to be introduced in order to show respect to Sophocles v. 1703 (see *n.*) is misinterpreted and does not refer to *O. C.* 14; and the clumsy interpolation of a line from the *Antigone* as v. 1634 cannot be considered a happy means of complimenting its author. For v. 1759 ff. see below. The only thorough-going champion of the integrity of the exodos in recent years is Lindskog, *Studien*, pp. 149—163.

² v. 1630.

cance of the wording is perhaps increased, when we find in the corresponding passage of Sophocles that the body of Polynices is to be left where he fell as a prey to the beasts of the field. Thus Antigone, like the wife of Phocion¹, might have procured some kind of funeral rite for her brother's corpse, even when accompanying her father beyond the Theban jurisdiction. But it must be confessed that the hiatus in the narrative is much more obvious than the means of bridging it. No attempt is made to show that Antigone's purpose is coherent, or that, though she refuses to abandon her father, she will not thereby relinquish her intention of burying Polynices². Still more remarkable is the manner of Antigone's defiance and Creon's conduct in meeting it. At v. 1660, as she refuses to obey, he orders her to be arrested and removed within the palace. No notice appears to be taken of his command, for Antigone continues to argue during the ten succeeding lines, and the resistance of Creon, although he shows no other sign of wavering, ends tamely with the anti-climax:—‘Don't spoil your marriage by weeping.’ The conclusion of this dialogue is no less extraordinary. Nothing further is said of Polynices or his burial, but, on being told that she must marry Haemon, Antigone threatens to kill her husband on the wedding night; and gives as a reason for wishing to be released from the marriage her intention of accompanying Oedipus into banishment. ‘Begone,’ says Creon, ‘you shall not murder my son’: and these are the last words we hear from him. What is to be made of so lame and impotent a conclusion?

On those who go further and insist that the banishment

¹ Plut. *Phoc.* 37.

² v. 1745, to which Gebauer (in a Halle dissertation of 1888) appeals, will not serve. If she were simply defying Creon, as she defies his envoy in the *Septem*, the case might be different; but, as she has another declared purpose, in order to carry out which she must save her life, we expect to be told how she intends to proceed.

of Oedipus was no part of the original scheme of the play it is at least incumbent to suggest what was the fate which they suppose Euripides to have reserved for him¹. For it must not be forgotten that the version which Euripides chose differs from that of Aeschylus in the fact that Oedipus is made to survive. What dramatic use was to be made of this? It is surely inconceivable that his final destiny remained unexplained²; he cannot have been brought on the stage merely for the purpose of lamenting the deaths of Iocasta and his sons. If that were the case, we should all be ready to admit to the full the justice of the comment preserved in the Argument:—ὁ τε ἐπὶ πᾶσι μετ' ᾧδῆς ἀδολέσχου φνυγαδευόμενος Οἰδίπους προσέρραπται διὰ κενῆς.

We have thus seen reason to believe that Euripides must have included in his finale some reference both to the question of Polynices' burial and to the banishment of Oedipus; and we are accordingly bound to reject the remedies of those who suppose that the difficulties which we have been discussing are due to the intrusion of one or both of these topics into the original scheme. But there is a piece of external evidence which, if its relevance can be established, proves that Euripides must have written certain lines that appear in our existing texts or something very like them. In *Ar. Ran.* 1182 ff. we read as follows:—

EΥ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ.

ΑΙ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
 ὄντινά γε, πρὶν φῦναι μὲν, Ἀπόλλων ἔφη
 ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέαι.
 πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ;

It is obviously important to determine whether or not Aristophanes is referring, as his scholiast claims, to *Phoen.* 1595 ff. Wecklein, who denies it, confines the reference to the prologue of the *Antigone*. But, if the interruption of

¹ See Verrall, *u. s.* p. 242.

² Gebauer, p. 20, rightly presses this point.

Aeschylus is to be treated as a comment made by Aristophanes himself on Euripides' presentation of the story, not derived from anything in his plays but suggested by the well-known features of the legend, it is an odd coincidence that it should be in such close verbal agreement with the passage in the *Phoenissae*. Consider, in the next place, the point of the criticism. 'Oedipus,' quotes Euripides from the *Antigone*, 'was at first beloved of heaven.' 'Oh ! come now !' replies Aeschylus, 'that won't do for a wretch¹ like him : why ! he was destined to kill his father as an unborn babe, according to Apollo—just think of that !—before he was born !' I cannot doubt that Geel was correct in concluding that the words *πρὶν φῦναι* (and *a fortiori* *πρὶν καὶ γεγονέναι*) qualify *ἀποκτενείν* rather than *ἔφη*². Otherwise the interruption, though perhaps logically good against Euripides, is a poor specimen of Aristophanic wit. But, if this is allowed, it follows that Euripides must somewhere or other have provided the cue for this ludicrous perversion of his meaning ; and it is difficult to believe that any other passage would have served so well as that from the *Phoenissae* with its emphatic addition of *ἄγονον* to *καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν*.

If the main features of the exodos together with some of the details are to be treated as the work of Euripides, the chief difficulty that requires elucidation, in addition to the inconsistencies and obscurities already mentioned, is the strange inequality of the workmanship. While certain parts, and particularly vv. 1615—1624, the greater part of the dialogue from v. 1646—v. 1709, and the lyrics from v. 1710—v. 1746, are almost entirely unexceptionable in point of style, the remainder is often crabbed and ungrammatical in language, trivial and contradictory in substance. Thus the rhetorical purpose of Oedipus' speech to prove that he is *δυσδαίμων*—which indeed no one at this period was likely to

¹ For the meaning of *κακοδαίμων* see Neil on Ar. *Eq.* 7.

² The scholia recognise this as a possible line of interpretation.

gainsay and Creon had expressly admitted—is emphasised with wearisome iteration (see 1595, 1599, 1601, 1603, 1608, 1615, 1624). The lines 1747—1757 do not cohere either (1) with 1743—1746 or (2) with the following trochaics. Further, the substance of the whole passage is at variance with 1708, 1710, and 1714: Didymus observed this, and accounted for it by saying that Antigone is urged to borrow some travelling-money! Other scholia on these lines contain the sound remarks, (1) that there is no apparent reason *why* Antigone should invoke the gods or visit the shrine of Bacchus, (2) that the chorus shows a strange callousness in remaining silent throughout the scene. To come to more isolated points, v. 1590 does not agree with the earlier scene to which it is supposed to refer, and vv. 1606, 7 are inconsistent with the story as given elsewhere; for obscurity and awkwardness of expression see the nn. on 1582 f., 1587 ff., 1596, 1604, 1606 f., 1611, 1612 ff., 1628 f., 1637 f.; in v. 1644 Antigone asks a question to which no reply is given, but which Creon has already answered by anticipation; see also the nn. on 1653 and 1673.

Setting aside the tail-piece, which clearly does not fit its present position, I am inclined to treat vv. 1758 ff. as the bungling addition of a stage-copy. The ten lines which precede them are most naturally explained as coming from the same source: for some reason which we cannot now discover the original conclusion has been rewritten. Having once recognised the deliberate alterations of acting editions as a probable cause of disturbance, I should be disposed to assign to some Colley Cibber of the 4th century B.C.—or perhaps of a later date¹—the greater part of vv. 1582—1614 and of vv. 1625—1645, together with some patching and recasting of the *στυχομυθία* especially between vv. 1671 and 1682. That textual corruption arose from this cause is made

¹ For the reproduction of Euripides in the Hellenistic age see Haigh, *Tragic Drama*, p. 499.

certain by the tradition that the orator Lycurgus passed a law to prevent actors from tampering with the old plays, which also enjoined that a copy of the works of Aeschylus, Sophocles, and Euripides should be preserved in the public archives¹. It would, however, be a mistake to infer that the law was completely effective for its purpose, or that anything like a critical edition was then prepared, which is to be regarded as the ultimate source, through Alexandria, of our MSS. On the contrary there is plenty of evidence in the scholia² to show that actors' copies continued to be prevalent, and that in some cases their 'improvements' still vitiate the received text³; a noteworthy instance is the alternative prologue to the *Rhesus*, which is ascribed to the actors by the author of the Argument⁴.

There may, however, be other explanations of the inequalities and obscurities to which attention has been directed, and amongst them we must not overlook the possibility of collaboration. The evidence is sufficient to show that for some purposes Euripides made use of the assistance of others; we cannot ignore the passages⁵ which attest the co-operation of Cephisophon—in the lyrics if not elsewhere,—whatever we may think of the allusions to Mnesilochus and Timocrates. Or it may be that if, during his last sojourn in Macedonia, Euripides produced plays at Athens through a deputy⁶, the nominal διδάσκαλος exercised

¹ Plut. *vit. & orat.* p. 841 F.

² Collected by Rutherford, *Chapter in the history of Annotation*, pp. 57—60.

³ μεθῶς' in v. 264 is said to be due to the actors.

⁴ In reference to actors' changes, I follow generally v. Wilamowitz-Moellendorff, *Einleitung in d. griech. Trag.* p. 130 ff.

⁵ See the anonymous lives of Euripides printed by Schwartz and Wecklein; and cf. Ar. *Ran.* 944 (with the schol.), 1443.

⁶ For Demochares and the *Andromache* see schol. on *Andr.* 445.

his control to the detriment of the poet's text. From the nature of the case we are only in a position to guess at the truth ; but that the conclusion of the play in its present form came direct from the hand of Euripides it is no longer possible to believe.

[The above was written before I had seen the recent article of Wilamowitz on the concluding scene¹; and it is satisfactory to find that his general conclusion is not very different from that which has just been advocated. Thus, while defending in the main the authenticity of the exodos, he holds that the play as written by Euripides came to an end at v. 1736, and that the subsequent lines are an alternative stage-version of the finale composed in the fourth century B.C., and incorporated by the Alexandrian editor in his recension with critical marks, since lost, to show its origin. But he is inclined to minimise the defects of execution in the earlier portion : the mild-mannered Creon was not one to provoke such a tragic issue as was raised by the tyrant of the *Antigone* ; everyone knew that Antigone buried her brother, and there was no need to explain *how* she did it ; in fact, the play was too long, and Euripides was too eager to finish it to trouble himself overmuch with precision in detail. Such a line of defence is a damaging confession ; it avoids the charge of interpolation only at the cost of an admission that the poet's hand has forgotten its cunning.]

§ 6. THE TEXT.

The MSS of Euripides are very numerous, especially in the case of the *Hecuba*, *Orestes* and *Phoenissae*, the three plays which alone continued to be studied during the later Byzantine era. No one of them, however, is pre-eminent beyond the rest, nor have critics succeeded in showing the

¹ *Sitzungsb. Akad. Berl.* 1903, pp. 587—600.

nature of the affinity that exists between them in such a way as to draw up a stemma descriptive of their origin from one or more archetypes. Since the date of Kirchhoff's edition (1855) attention has been chiefly confined to the following six (or seven) MSS:

M = Marcianus 471, of the XIIth century, contains *Hec.*,
Or., *Phoen.*, *Andr.*, *Hipp.* 1—1234.

V = Vaticanus 909, of the XIIIth century, contains *Hec.*,
Or., *Phoen.*, *Med.*, *Hipp.*, *Alc.*, *Tro.*, *Rhes.*

A = Parisinus 2712, of the XIIIth century, contains *Hec.*,
Or., *Phoen.*, *Andr.*, *Med.*, *Hipp.*

B = Parisinus 2713, of the XIIth or XIIIth century, contains
Hec., *Or.*, *Phoen.*, *Hipp.*, *Med.*, *Alc.*, *Andr.*

L = Laurentianus 32, 2, of the XIVth century, contains
all the nineteen plays now surviving, except
the *Troades* and *Bacch.* 756—end.

{ G = Laurentianus 172 contains *Hclid.* 1003—end, *Herc.*,
Hel., *El.*, *Hec.*, *Or.*, *Phoen.*
P = Palatinus 287 contains the twelve remaining plays,
together with *Hclid.* 1—1002.

G and P are the severed parts of what formerly existed as a single MS belonging to the XIVth century.

It will be seen that for ten plays the sole authority is that of L and P or G. This group is believed to go back to an edition of the nineteen plays with Arguments and lists of *dramatis personae*, but without scholia. The original order in which the plays followed each other seems to indicate a contamination of the Byzantine order of study with an alphabetical arrangement, and makes it not unlikely that this recension contains a fragment of what was once a complete edition of Euripides dating from Alexandrian times.

The four MSS MVAB all contain scholia, and represent the remains of an edition of selected plays from the three tragedians put together for educational purposes, and containing besides the existing plays of Aeschylus and Sophocles ten of Euripides in the order *Hec.*, *Or.*, *Phoen.*, *Hipp.*, *Med.*,

*Alc., Andr., Rhes., Bacch.*¹. There are some grounds for connecting this edition with the name of a certain Sallustius, a Pythagorean and a follower of Iamblichus, who belonged to the end of the fourth century A.D.

By general consent M is held to be the most valuable authority for the plays in which it is preserved²; and of the rest A, which generally agrees with M, is to be preferred to V, which contains numerous errors and interpolations. In the *Phoenissae* A is alone right at 223, 420, 687, 1021, 1494 and V at 221, 297, 1010, 1232, 1535, 1626; as specimens of the eccentricity of the latter may be mentioned *ὄργας* (*εὐχάς*) in 70, *οὖν θ' ἕκαστα* (*αὖθ' ἕκαστα*) in 494, *κοὺ δι' ἕτερον* (*κοὺδέτερον*) in 545, *ἐξῆλθον* (*ἐξείλον*) in 991, *προὔπηρξ'* (*δ' ὑπηρξ'*) in 1223. B is of importance chiefly in the *Alcestis*, as well as for the variants and scholia which it contains. G is considered to be of slight value in the first three plays (*Hec., Or., Phoen.*): it seems to have been copied partly from the archetype of L, and partly from a not very good representative of the VB group, and in these plays inclines more to the latter than to the former. Nevertheless, G alone gives the correct reading at 548, 578, 888, 1725 and 1762, and in conjunction with O, a MS to be presently mentioned, at 1302, 1405 and 1717. L is of importance as representing a recension diverse in origin to that of the other MSS; but this diversity does not go back to an early age, as is shown by the numerous cases where L agrees with V or M or A against MA, AV or MV respectively³. The inde-

¹ Reasons for supposing that the *Bacchae* originally belonged to this group are given by Wilamowitz, *Einleitung in d. gr. Tragödie*, p. 207 n. 173.

² M is either alone right or contains material from which the correct reading can be deduced at 198, 301, 751, 783, 885, 905, 1132, 1199, 1364, 1438, 1569, 1684.

³ As the result of an examination of Wecklein's *Apparatus* I find in this play 12 cases of the agreement of VL against MA, 9 of ML against VA, and 19 of AL against MV. This shows some difference from Wilamowitz's general estimate: *Einleitung*, p. 210.

pendence of the tradition which L represents may best be estimated by such a variant as τὰς ἐφεστάσας δόμους (τὰς ἐφεστῶσας δόμοις G) at 277, or by the fact that with G it preserves στρατηλάται at 1241 against στρατηλάτας or στρατηλάταις of the other codices. It gives the correct reading alone at 30, 295, 1203 and 1537, and in conjunction with G also at 488, 665, and 1620.

Of the inferior MSS F=cod. Marcianus 468, of the XIVth century, alone gives the correct reading at 1215 and 1265, and O=cod. Laurentianus 31. 10, also of the XIVth century, at 1404, 1548 and 1593.

Besides these authorities, a papyrus fragment (Pap), belonging to the third century A.D., and containing parts of vv. 1017—1043 and the beginnings of vv. 1064—1071 is published in Part II. of the Oxyrhynchus Papyri as n° 224 at p. 114 ff. There is also in existence at Vienna a wooden tablet containing vv. 1097—1107 and 1126—1137, and published in the collection of the Archduke Rainer (Inv. 34, *Mittheil.* v. p. 74 ff.), which probably belongs to the early part of the fourth century A.D.; and in the *Classical Review*, XVIII. p. 2, is given an account of an ostrakon in the British Museum, which dates from the second century B.C., and is inscribed on its two sides with a schoolboy's copy of vv. 105—118 and 127—140.

So far as the present play is concerned, the MSS variants whether appearing in the text or on the margin are not so much due to the divergence of old and sound tradition as to the later disfigurements of the dark ages, the correction of copyists' errors and the conjectures or caprice of individual scribes. Thus, though it is sometimes difficult to select the true reading where the copies differ, such cases are not as a rule of much critical importance: where serious corruption is certain or probable, it is seldom that the discrepancies of the MSS are of any assistance. Hence it has been inferred with a high degree of probability that the text of the selected plays which our tradition offers belongs in its main features

to the epoch of the early grammarians; and the corruption which undoubtedly exists must have taken place during the period intervening between the death of the poet and the time when his works first became the subject of critical study.

The *Phoenissae* possesses a considerable body of scholia, containing material of very diverse character. Embedded in it are excerpts from the writings of the earliest critics. Certain passages have been referred to Aristophanes, although his name does not occur; on v. 208 Crates, and on v. 159 and elsewhere Aristodemus, the author of a learned work on Thebes, are quoted; besides these, Philoxenus, a grammarian, Dionysius, a collector of mythologies (*κυκλογράφος*), and Lysimachus and Timagoras, writers on Theban antiquities, are among the authorities cited; but these references do not imply that the authorities named had given special attention to the study of the play. Of more direct importance is Didymus, the well-known scholar and younger contemporary of Cicero, who is mentioned on vv. 751 and 1747 in such a way as to show that he had commented on the text in detail. Besides his lexicographical work, known as *τραγική λέξις*, there are good grounds for supposing that he published not merely separate treatises (*ὑπομνήματα*) on detached points relating to the criticism of the tragic poets, but also editions of the text with marginal scholia, resembling in their general appearance our existing Greek MSS. Although in view of the transference of interest from Alexandria to Rome these editions must be assumed to have been produced with an educational object, the character of the notes differed widely from those which were issued from time to time during the period beginning in the second century A.D. and reaching up to the end of the Byzantine era.

These latter constitute the bulk of the existing scholia. Written for pupils speaking a barbarian tongue or whose literary acquirements did not extend beyond the revived Atticism of the time, it is not surprising that the substance of

the commentary consisted chiefly of paraphrase. From what ultimate edition the original nucleus is derived cannot be determined. It is possible that it should be ascribed to the same Dionysius who is mentioned in the subscriptio to the *Alcestis* and the *Medea*, but is otherwise unknown; but, however this may be, most of the exegetical matter may be taken to have come into existence not later than the fifth century A.D.¹.

The scholia confirm the view which has already been stated respecting the general integrity of the tradition: for nearly a thousand years text and commentary alike were preserved from deteriorating influences; they suffered to no considerable extent either from wilful perversion or from ignorant or careless error. Occasionally the scholia supplement the MSS, and the true reading has been recovered in this way at 397, 434, 483, 642, 786, 878, 1363, 1506, and 1743; instances such as the variants given on 50 and 264 are of a quite exceptional character. As regards interpretation the scholia are seldom helpful: here and there we get curious and valuable information as on 114 and 832; but most of the comments are trivial or inadequate, in cases of real difficulty the ancient annotator was no better equipped than his modern successor, and his guesses at the truth are generally futile.

Unless otherwise stated, references to the scholia must be understood to apply to the edition of E. Schwartz.

The critical notes in the present edition are intended only to show how far the text as printed rests on MSS support, without giving the variations of the different copies, where some one or more of them present the correct reading; besides this, where the text is open to doubt, certain conjectures are recorded which either have been favourably received or possess some intrinsic probability. Such minutiae as the omission or addition of paragoric *ν* and unimportant

¹ In the account of the scholia I follow Wilamowitz, *Einleitung*, p. 153 ff.

variations of accent or spelling have been neglected: those who require more detailed information should consult the apparatus in Wecklein's critical edition (1901), to which I am largely indebted for the facts here given. The symbols 'codd.' and 'r' (=reliqui) denote the consensus of the six MSS MAVBLG or of such of them as are not mentioned; 'rec.' or 'recc.' the reading of one or more of the late MSS not specifically described.

ΤΠΟΘΕΣΙΣ ΦΟΙΝΙΣΣΩΝ

Ἐτεοκλῆς παραλαβὼν τὴν Θηβῶν βασιλείαν ἀποστερεῖ τοῦ
μέρους τὸν ἀδελφὸν Πολυνείκην· φυγὰς δὲ εἰς Ἄργος ἐκεῖνος
παραγενόμενος ἔγημε τὴν θυγατέρα τοῦ βασιλέως Ἀδράστου,
κατελθεῖν εἰς τὴν πατρίδα φιλοτιμούμενος. καὶ πείσας τὸν
πενθερὸν συνήθροισεν ἀξιόχρεων στρατὸν ἐπὶ Θήβας κατὰ τοῦ 5
ἀδελφοῦ. ἡ δὲ μήτηρ Ἰοκάστη ἔπεισεν αὐτὸν ὑπόσπονδον
εἰσελθεῖν εἰς τὴν πόλιν καὶ διαλεχθῆναι πρότερον πρὸς τὸν
ἀδελφὸν περὶ τῆς ἀρχῆς· δεινοπροσωπήσαντος δὲ ὑπὲρ τῆς
τυραννίδος τοῦ Ἐτεοκλέους ἡ μὲν Ἰοκάστη συναγαγεῖν τὰ τέκνα
εἰς φιλίαν οὐκ ἠδύνατο, Πολυνείκης δὲ ὡς πρὸς πολέμιον λοιπὸν 10
παραταξόμενος ἀνεχώρησε τῆς πόλεως. ἔχρησε δὲ ὁ Τειρεσίας
νίκην ἔσεσθαι τοῖς Θηβαίοις, ἔαν ὁ παῖς Κρέοντος Μενοικεὺς
σφάγιον Ἄρει γένηται. ὁ μὲν οὖν Κρέων ἠρνήσατο ἐπιδοῦναι
τῇ πόλει τὸν παῖδα, ὁ δὲ νεανίσκος ἐβουλεύετο καί<περ> τοῦ
πατρὸς αὐτῷ φυγὴν μετὰ χρημάτων διδόντος ἑαυτὸν ἀποσφάξαι. 15
καὶ δὴ καὶ ἔπραξε. Θηβαῖοι δὲ τοὺς ἡγεμόνας τῶν Ἀργείων
ἔσφαξαν. Ἐτεοκλῆς δὲ καὶ Πολυνείκης μονομαχήσαντες ἀνεί-
λον ἀλλήλους. ἡ μὲν οὖν μήτηρ αὐτῶν εὐροῦσα νεκροὺς τοὺς
υἱοὺς ἔσφαξεν ἑαυτήν· ὁ δὲ ταύτης ἀδελφὸς Κρέων παρέλαβε
τὴν βασιλείαν. οἱ δὲ Ἀργεῖοι νικηθέντες τῇ μάχῃ ἀνεχώρησαν. 20
Κρέων δὲ δυσχερῶς φέρων τοὺς μὲν ὑπὸ τῇ Καδμείᾳ τῶν πολε-

8 ὑπὲρ Wecklein: ὑπὸ codd. 11 παραταξάμενος codd.: corr.
Kirchhoff 12 ἔσεσθαι Barnes: θέσθαι codd. 14 καὶ codd.: corr.
Kirchhoff 15 ἀποσφάξαι Valckenaer: ἀπέσφαξεν codd. 20 τῇ
μάχῃ Barnes: τῆς μάχης codd.

μίων πεσόντας οὐκ ἔδωκεν εἰς ταφήν, Πολυνείκην δὲ ἀκήδευτον ἔρριψεν, Οἰδίπουν δὲ φυγάδα τῆς πατρώας ἀπέπεμψεν, ἐφ' ὧν μὲν οὐ φυλάξας τὸν ἀνθρώπινον νόμον, ἐφ' ὧν δὲ τὴν ὀργὴν λογοποιήσας οὐδὲ παρὰ τὴν δυστυχίαν ἐλεήσας.

Περιπαθεῖς ἄγαν αἱ Φοίνισσαι τῇ τραγωδίᾳ. ἀπώλετο γὰρ 5 ὁ Κρέοντος υἱὸς ἀπὸ τοῦ τείχους ὑπὲρ τῆς πόλεως ἀποθανών· ἀπέθανον δὲ καὶ οἱ δύο ἀδελφοὶ ὑπ' ἀλλήλων, καὶ Ἰοκάστη ἡ μήτηρ ἀνείλεν ἑαυτὴν ἐπὶ τοῖς παισὶ, καὶ οἱ ἐπὶ Θήβας στρατευσάμενοι Ἀργεῖοι ἀπώλοντο, καὶ ἄταφος Πολυνείκης πρόκειται, καὶ ὁ Οἰδίπους τῆς πατρίδος ἐκβάλλεται καὶ σὺν αὐτῷ ἡ θυγάτηρ 10 Ἀντιγόνη. ἔστι δὲ τὸ δρᾶμα καὶ πολυπρόσωπον καὶ γνωμῶν μεστὸν πολλῶν τε καὶ καλῶν.

Τὸ δρᾶμά ἐστι μὲν ταῖς σκηνικαῖς ὄψεσι καλόν, ἐπεὶ καὶ παραπληρωματικόν. ἡ τε ἀπὸ τῶν τειχέων Ἀντιγόνη θεωροῦσα μέρος οὐκ ἔστι δράματος, καὶ ὑπόσπονδος Πολυνείκης οὐδενὸς 15 ἔνεκα παραγίνεται, ὃ τε ἐπὶ πᾶσι μετ' ὥδῃς ἀδολέσχου φυγαδεύόμενος Οἰδίπους προσέρραπται διὰ κενῆς.

ΧΡΗΣΜΟΣ

Λαίε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς·
τέξεις μὲν φίλον υἱόν, ἀτὰρ τόδε σοι μόρος ἔσται, 20
παιδὸς ἐοῦ χεῖρεσσι λιπεῖν βίον· ὥς γὰρ ἔνευσε
Ζεὺς Κρονίδης Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
οὗ φίλον ἤρπασας υἱόν· ὃ δ' ἠϋξάτο σοι τάδε πάντα.

ΤΟ ΤΗΣ ΣΦΙΓΓΟΣ ΑΙΝΙΓΜΑ

ἔστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὗ μία φωνή, 25
καὶ τρίπον· ἀλλάσσει δὲ φύην μόνον, ὅσ' ἐπὶ γαῖαν
έρπετὰ γίνονται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὁπόταν πλεόνεσσιν ἐρειδόμενον ποσὶ βαίνη,
ἔνθα μένος γυίοισιν ἀφαιρότερον πέλει αὐτοῦ.

13 ἐπεὶ codd.: ἔστι δὲ ἐπεισοδιῶδες Wecklein
Tyrwhitt: προσέρραπται codd.

17 προσέρραπται

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ

κλῦθι καὶ οὐκ ἐθέλουσα, κακόπτερε μοῦσα θανόντων,
 φωνῆς ἡμετέρης σῆς τέλος ἀμπλακίης·
 ἄνθρωπον κατέλεξας ὃς ἡνίκα γαῖαν ἐφέρει
 πρῶτον ἔφυ τετράπους νήπιος ἐκ λαγόνων,
 γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει
 αὐχένα φορτίζων γήραϊ καμπτόμενος.

5

Λάιος ἀπὸ Θηβῶν παραγενόμενος κατὰ τὴν ὁδὸν ἐθεάσατο
 Χρῦσιππον τὸν υἱὸν τοῦ Πέλοπος. τούτου ἐρασθεὶς ἡξίου αὐτὸν
 παραγενέσθαι εἰς Θήβας σὺν αὐτῷ. τοῦ δὲ μὴ τοῦτο ποιῆσαι
 βουλευθέντος ἤρπασεν ὁ Λάιος λάθρα τοῦ ἑαυτοῦ πατρός. ἐπὶ
 πολὺ δὲ αὐτοῦ θρηνοῦντος διὰ τὴν τοῦ παιδὸς ἀπώλειαν ὕστερον
 ἔμαθε καὶ μαθὼν κατηράσατο τῷ αὐτὸν ἀνελόντι μὴ παιδο-
 ποιῆσαι, εἰ δὲ τοῦτο γένηται, ὑπὸ τοῦ τικτομένου ἀναιρεθῆναι.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΤΥΠΟΘΕΣΙΣ 15

Ἐπιστρατεία τοῦ Πολυνείκου μετὰ τῶν Ἀργείων ἐπὶ Θήβας
 καὶ ἀπώλεια τῶν ἀδελφῶν Πολυνείκους καὶ Ἐτεοκλέους καὶ
 θάνατος Ἰοκάστης. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Ἑπτὰ
 ἐπὶ Θήβας πλὴν τῆς Ἰοκάστης... ἐπὶ Ναυσικράτους ἄρχοντος...
 δεύτερος Εὐριπίδης... καθῆκε διδασκαλίαν περὶ τούτου. καὶ
 γὰρ ταῦτα ὁ Οἰνόμαος καὶ Χρῦσιππος καὶ... σώζεται. ὁ χορὸς
 συνέστηκεν ἐκ Φοινισσῶν γυναικῶν. προλογίζει δὲ Ἰοκάστη.

19 ff. lacunas notavit Kirchhoff

Matthiae, Nauck and others print from a codex Guelferbytanus a long account of the Theban legend, beginning with Cadmus and ending with the conclusion of the *Phoenissae*, which is obviously late, and is made up almost entirely from the play of Euripides. From Athen. x. 456B it appears that the *αἰνίγμα*, and in all probability the same is true of the other two metrical pieces, was originally quoted by Asclepiades of Tragilus, a pupil of Isocrates, who wrote under the title *τραγῳδοῦμενα* a treatise concerning the myths utilised by the tragic poets.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΙΟΚΑΣΤΗ.

ΠΑΙΔΑΓΩΓΟΣ.

ΑΝΤΙΓΟΝΗ.

ΧΟΡΟΣ ΕΚ ΦΟΙΝΙΣΣΩΝ.

ΠΟΛΥΝΕΙΚΗΣ.

ΕΤΕΟΚΛΗΣ.

ΚΡΕΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΜΕΝΟΙΚΕΥΣ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΟΙΔΙΠΟΣ.

ΦΟΙΝΙΣΣΑΙ.

ΙΟΚΑΣΤΗ.

ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδὸν
καὶ χρυσοκολλήτοισιν ἐμβεβῶς δίφροις
Ἥλιε, θααῖς ἵπποισιν εἰλίσσων φλόγα,
ὥς δυστυχῇ Θήβαισι τῇ τόθ' ἡμέρᾳ
ἄκτῖν' ἐφήκας, Κάδμος ἡνίκ' ἦλθε γῆν
τὴνδ', ἐκλιπὼν Φοίνισσαν ἐναλίαν χθόνα·
ὃς παῖδα γήμας Κύπριδος Ἀρμονίαν ποτὲ
Πολύδωρον ἐξέφυσε, τοῦ δὲ Λάβδακον
φῦναι λέγουσιν, ἐκ δὲ τοῦδε Λάιον.

5

ἐγὼ δὲ παῖς μὲν κλήζομαι Μενοικέως,
Κρέων τ' ἀδελφὸς μητρὸς ἐκ μιᾶς ἔφυ·
καλοῦσι δ' Ἰοκάστην με, τοῦτο γὰρ πατὴρ
ἔθετο, γαμεῖ δὲ Λαίος μ'. ἐπεὶ δ' ἄπαις
ἦν χρόνια λέκτρα τὰμ' ἔχων ἐν δώμασιν,
ἐλθὼν ἐρωτᾷ Φοῖβον ἐξαιτεῖ θ' ἅμα
παίδων ἐς οἴκους ἀρσένων κοινωνίαν.

10

15

ὃ δ' εἶπεν· ὦ Θήβαισιν εὐίπποις ἄναξ,
μὴ σπεῖρε τέκνων ἄλ^{οκα} δαιμόνων βίᾳ·
εἰ γὰρ τεκνώσεις παῖδ', ἀποκτενεῖ σ' ὁ φύς,
καὶ πᾶς σὸς οἶκος βήσεται δι' αἵματος.

20

ὃ δ' ἡδονῇ δοὺς ἔς τε βακχεῖον πεσὼν
 ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος,
 γνούς τ' ἀμπλάκημα τοῦ θεοῦ τε τὴν φάτιν
 λειμῶν' ἔς Ἑρας καὶ Κιθαιρῶνος λέπας
 δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος, 25
 σφυρῶν σιδηρὰ κέντρα διαπείρας μέσων·
 ὅθεν νιν Ἑλλὰς ὠνόμαζεν Οἰδίπουν.
 Πολύβου δέ νιν λαβόντες ἵπποβουκόλοι
 φέρουσ' ἔς οἴκους ἔς τε δεσποίνης χέρας
 ἔθηκαν. ἥ δὲ τὸν ἐμὸν ὠδίνων πόνον 30
 μαστοῖς ὑφείτο καὶ πόσιν πείθει τεκεῖν.
 ἥδη δὲ πυρσαῖς γένυσιν ἐξανδρούμενος
 παῖς οὐμὸς ἥ γνούς ἥ τινος μαθὼν πάρα
 ἔστειχε τοὺς φύσαντας ἐκμαθεῖν θέλων
 πρὸς δῶμα Φοῖβου, Λαίος θ' οὐμὸς πόσις 35
 τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν
 εἰ μηκέτ' εἴη. καὶ ξυνάπτετον πόδα
 ἐς ταῦτόν ἄμφω Φωκίδος σχιστῆς ὁδοῦ.
 καὶ νιν κελεύει Λαῖου τροχηλάτης·
 ὦ ξένε, τυράννοις ἐκποδὼν μεθίστασο. 40
 ὃ δ' εἰρπ' ἀναυδος, μέγα φρονῶν. πῶλοι δέ νιν
 χηλαῖς τένοντας ἐξεφοίνισσον ποδῶν.
 ὅθεν—τί τάκτος τῶν κακῶν με δεῖ λέγειν;—
 παῖς πατέρα καίνει καὶ λαβὼν ὀχήματα
 Πολύβῳ τροφῇ δίδωσιν. ὥς δ' ἐπεξάρει 45
 Σφίγξ ἀρπαγαῖσι πόλιν ἐμός τ' οὐκ ἦν πόσις,
 Κρέων ἀδελφὸς τὰμὰ κηρύσσει λέχη·
 ὅστις σοφῆς αἰνιγμα παρθένου μάθοι,

26 μέσων rec.: μέσον codd.

34 φύσαντας codd.: τεκόντας Strab.

τούτῳ ξυνάψειν λέκτρα. τυγχάνει δέ πως
 μούσας ἐμὸς παῖς Οἰδίπους Σφίγγος μαθὼν· 50
 ὅθεν τύραννος τῆσδε γῆς καθίσταται.

[καὶ σκῆπτρ' ἔπαθλα τῆσδε λαμβάνει χθονός.]

γαμεῖ δὲ τὴν τεκοῦσαν οὐκ εἰδὼς τάλας
 οὐδ' ἢ τεκοῦσα παιδὶ συγκοιμωμένη.

τίκτω δὲ παῖδας παιδὶ δύο μὲν ἄρσενας, 55

Ἑτεοκλέα κλεινὴν τε Πολυνείκους βίαν,
 κόρας τε δισσάς· τὴν μὲν Ἰσμήνην πατὴρ
 ὠνόμασε, τὴν δὲ πρόσθεν Ἀντιγόνην ἐγώ.

μαθὼν δὲ τὰμὰ λέκτρα μητρώων γάμων
 ὁ πάντ' ἀνατλὰς Οἰδίπους παθήματα 60

ἐς ὄμμαθ' αὐτοῦ δεινὸν ἐμβάλλει φόνον,
 χρυσηλύτοις πόρπαισιν αἰμάξας κόρας.

ἐπεὶ δὲ τέκνων γένος ἐμῶν σκιάζεται,
 κλήθροισ ἐκρυψαν πατέρ', ἵν' ἀμνήμων τύχη
 γένοιτο πολλῶν δεομένη σοφισμάτων. 65

ζῶν δ' ἔστ' ἐν οἴκοις. πρὸς δὲ τῆς τύχης νουσῶν
 ἀρὰς ἀράται παισὶν ἀνοσιωτάτας,

θηκτῷ σιδήρῳ δῶμα διαλαχεῖν τόδε.

τῷ δ' ἐς φόβον πεσόντε, μὴ τελεσφόρους
 εὐχὰς θεοὶ κραίνωσιν οἰκούντων ὁμοῦ, 70

ξυμβάντ' ἔταξαν τὸν νεώτερον πάρος
 φεύγειν ἐκόντα τήνδε Πολυνείκη χθόνα,

Ἑτεοκλέα δὲ σκῆπτρ' ἔχειν μένοντα γῆς
 ἐνιαυτὸν ἀλλάσσοντ'. ἐπεὶ δ' ἐπὶ ζυγοῖς

καθέζετ' ἀρχῆς, οὐ μεθίσταται θρόνων, 75
 φυγάδα δ' ἀπωθεῖ τῆσδε Πολυνείκη χθονός.

50 μούσας schol.: αἰνιγμ' codd.

52 del. Bergk.

72 Πολυνείκη

Elmsley: πολυνείκην (hic et passim) codd.

ὃ δ' Ἄργος ἐλθὼν, κῆδος Ἀδράστου λαβὼν,
πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων ἄγει·
ἐπ' αὐτὰ δ' ἐλθὼν ἐπτάπυλα τείχη τάδε,
πατρῷ ἀπαιτεῖ σκῆπτρα καὶ μέρη χθονός. 80
ἐγὼ δ' ἔριν λύουσ' ὑπόσπονδον μολεῖν
ἔπεισα παιδὶ παῖδα πρὶν ψαῦσαι δορός.
ἦξειν δ' ὁ πεμφθείς φησιν αὐτὸν ἄγγελος.
ἀλλ', ὦ φαεινὰς οὐρανοῦ ναίων πτυχαῖς
Ζεῦ, σῶσον ἡμᾶς, δὸς δὲ σύμβασιν τέκνοις. 85
χρὴ δ', εἰ σοφὸς πέφυκας, οὐκ ἔαν βροτὸν
τὸν αὐτὸν αἰεὶ δυστυχῇ καθεστάναι.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ κλεινὸν οἴκοις Ἀντιγόνῃ θάλος πατρί,
ἐπεὶ σε μήτηρ παρθενῶνας ἐκλιπεῖν
μεθήκε μελάθρων ἐς διῆρες ἔσχατον 90
στράτευμ' ἰδεῖν Ἀργεῖον ἱκεσίαισι σαῖς,
ἐπίσχεσ, ὥς ἂν προυξερευνήσω στίβον,
μή τις πολιτῶν ἐν ^{ἐκείνῳ} τρίβῳ φαντάζεται,
κάμοι μὲν ἔλθῃ φαῦλος ὥς δούλῳ ψόγος,
σοὶ δ' ὥς ἀνάσση· πάντα δ' ἐξειδὼς φράσω 95
ἃ τ' εἶδον εἰσήκουσά τ' Ἀργείων πάρα,
σπονδὰς ὅτ' ἦλθον σῶ κασιγνήτῳ φέρων
ἐνθένδ' ἐκείσε δεῦρό τ' αὖ κείνου πάρα.

ἀλλ' οὔτις ἀστῶν τοῖσδε χρίμπτεται δόμοις,
κέδρον παλαιὰν κλίμακ' ἐκπέρα ποδί· 100
σκόπει δὲ πεδία καὶ παρ' Ἰσμηνοῦ ῥοὰς
Δίρκης τε νᾶμα πολεμίων στράτευμ' ὅσον.

ΑΝΤΙΓΟΝΗ.

ὄρεγέ νυν ὄρεγε γεραιὰν νέα
 χεῖρ', ἀπὸ κλιμάκων [ποδὸς]
 ἵχνος ἐπαντέλλων.

105

ΠΑΙ. ἰδὸν ξύναψον, παρθέν· ἐς καιρὸν δ' ἔβης·
 κινούμενον γὰρ τυγχάνει Πελασγικὸν
 στράτευμα, χωρίζουσι δ' ἀλλήλων λόχους.

ΑΝ. ἰὼ πότνια παῖ Λατοῦς
 Ἑκάτα, κατάχαλκον ἅπαν
 πεδῖον ἀστράπτει.

110

ΠΑΙ. οὐ γάρ τι φαύλως ἦλθε Πολυνείκης χθόνα,
 πολλοῖς μὲν ἵπποις, μυρίοις δ' ὅπλοις βρέμων.

ΑΝ. ἄρα πύλαι κλήθροισι χαλκόδετ' ἐμβολά τε
 λαϊνέοισιν Ἀμφίονος ὀργάνοις
 τείχεος ἤρμονται;

115

ΠΑΙ. θάρσει· τά γ' ἔνδον ἀσφαλῶς ἔχει πόλις.
 ἀλλ' εἰσόρα τὸν πρῶτον, εἰ βούλῃ μαθεῖν.

ΑΝ. τίς οὗτος ὁ λευκολόφας,
 πρόπαρ ὃς ἀγεῖται στρατοῦ
 πάγχαλκον ἀσπίδ' ἀμφὶ βρα-
 χίονι κουφίζων;

120

ΠΑΙ. λοχαγός, ὃ δέσποινα— ΑΝ. τίς πόθεν γεγώς;
 αὔδασον, ὃ γεραιέ, τίς ὀνομάζεται;

ΠΑΙ. οὗτος Μυκηναῖος μὲν αὐδάται γένος,
 Λερναῖα δ' οἰκεῖ νάμαθ', Ἴππομέδων ἄναξ.

125

ΑΝ. ἐὲς ὡς γαῦρος, ὡς φοβερὸς εἰσιδεῖν,
 γίγαντι γηγενέτα προσόμοιος

104 ποδὸς del. Bothe 114 χαλκόδετ' ἐμβολά τε Seidler: χαλκόδετά
 τ' ἐμβολα codd. 115 λαϊνέοισιν Seidler: λαινέοις codd.

ἀστρωπὸς ἐν γραφαῖσιν, οὐχὶ πρόσφορος
ἀμερίῳ γέννα.

130

ΠΑΙ. τὸν δ' ἐξαμείβοντ' οὐχ ὀρᾶς Δίρκης ὕδωρ;

ΑΝ. ἄλλος ἄλλος ὃδε τευχέων τρόπος.

τίς δ' ἐστὶν οὗτος; ΠΑΙ. παῖς μὲν Οἰνέως ἔφν
Τυδεύς, Ἄρη δ' Αἰτωλὸν ἐν στέρνοις ἔχει.

ΑΝ. οὗτος ὁ τᾶς Πολυνείκεος, ὦ γέρον,

135

αὐτοκασιγνήτας νύμφας

ὁμόγαμος κυρεῖ;

ὥς ἀλλόχρως ὄπλοισι, μιξοβάρβαρος.

ΠΑΙ. σακεσφόροι γὰρ πάντες Αἰτωλοί, τέκνον,

λόγχαις τ' ἀκοντιστῆρες εὐστοχώτατοι.

140

ΑΝ. σὺ δ', ὦ γέρον, πῶς αἰσθάνη σαφῶς τάδε;

ΠΑΙ. σημεῖ' ἰδὼν τότ' ἀσπίδων ἐγνώρισα,

[σπονδὰς ὅτ' ἦλθον σῶ κασιγνήτῳ φέρων·
ἀ προσδεδορκῶς οἶδα τοὺς ὀπλισμένους.]

ΑΝ. τίς δ' οὗτος ἀμφὶ μνήμα τὸ Ζήθου περᾶ

145

καταβόστρυχος, ὄμμασι γοργὸς εἰς-
ιδεῖν νεανίας;

λοχαγός, ὥς ὄχλος νιν ὑστέρω ποδὶ

πάνοπλος ἀμφέπει.

ΠΑΙ. ὃδ' ἐστὶ Παρθενοπαῖος, Ἀταλάντης γόνος.

150

ΑΝ. ἀλλὰ νιν ἅ κατ' ὄρη μετὰ ματέρος

Ἄρτεμις ἱεμένα τόξοις δαμάσασ' ὀλέσειεν,
ὃς ἐπ' ἐμὴν πόλιν ἔβα πέρσων.

ΠΑΙ. εἴη τὰδ', ὦ παῖ. σὺν δίκη δ' ἤκουσι γῆν·

ὃ καὶ δέδοικα μὴ σκοπῶσ' ὀρθῶς θεοί.

155

ΑΝ. ποῦ δ' ὃς ἐμοὶ μιᾶς ἐγένετ' ἐκ ματρὸς

129 ἀστρωπὸς Dindorf: ἀστερωπὸς MVBL et o super ω scripto A,
ἀστεροπὸς G 136 αὐτοκασιγνήτα Reiske 143 sq. del. Valckenaer,
alii 156 ματρὸς Hermann: ματέρος codd. (μητέρος G)

πολυπόνῳ μοίρα;

ὦ φίλτατ', εἰπέ, ποῦ 'στι Πολυνείκης, γέρον.

ΠΑΙ. ἐκεῖνος ἐπτά παρθένων τάφου πέλας
Νιόβης Ἀδράστῳ πλησίον παραστατεῖ. 160

ὁρᾷς; ΑΝ. ὁρῶ δῆτ' οὐ σαφῶς, ὁρῶ δέ πως
μορφῆς τύπωμα στέρνα τ' ἐξηκασμένα.

ἀνεμώκεος εἶθε δρόμον νεφέλας

ποσὶν ἐξανύσαιμι δι' αἰθέρος

πρὸς ἐμὸν ὁμογενέτορα, περὶ δ' ὠλένας 165

δέρα φιλτάτα βάλοιμι χρόνῳ,

φυγάδα μέλεον. ὥς

ὅπλοισι χρυσεόισιν ἐκπρεπής, γέρον,

έώοις ὅμοια φλεγέθων βολαῖς [ἁελίου].

ΠΑΙ. ἤξει δόμους τούσδ', ὥστε σ' ἐμπλήσαι χαρᾷς, 170

ἔνσπονδος. ΑΝ. οὗτος δ', ὦ γεραιέ, τίς κυρεῖ,

ὃς ἄρμα λευκὸν ἡνιοστροφεῖ βεβώς;

ΠΑΙ. ὁ μάντις Ἀμφιάραος, ὦ δέσποιν', ὅδε·

σφάγια δ' ἅμ' αὐτῷ, γῆς φιλαίματοι ῥοαί.

ΑΝ. ὦ λιπαροζώνου θύγατερ ἅ Λατοῦς 175

Σελαναία, χρυσεόκυκλον φέγγος,

ὥς ἀτρεμαῖα κέντρα καὶ σώφρονα

πώλων μεταφρένοις ἰθύνει.

ποῦ δ' ὃς τὰ δεινὰ τῇδ' ἐφυβρίζει πόλει

Καπανεύς; ΠΑΙ. ἐκεῖνος προσβάσεις τεκμαίρεται

πύργων, ἄνω τε καὶ κάτω τείχη μετρῶν. 181

166 βάλοιμ' ἐν Hermann

169 ἁελίου del. Wecklein, ἡλίου L,

ἁλίου Hermann

171 τίς Valckenaer: τίς πόθεν codd.

174 φιλαι-

μάτου LG

175 ἅ Λατοῦς Nauck (Λατοῦς Badham): ἁελίου codd.

178 πώλων μεταφρένοις ed.: πώλοις μεταφέρων codd., μετάφρενον

Eustath.

180 ἐκεῖνος Valckenaer: ἐκεῖνος ἐπτά codd.

ΑΝ. ἰώ,

Νέμεσι καὶ Διὸς βαρύβρομοι βρονταί,
κεραυνοῦ τε φῶς αἰθαλόεν, σύ τοι
μεγαλαγορίαν ὑπεράνορα κοιμίζεις·

ὃδ' ἐστίν, αἰχμαλωτίδας

185

ὃς δορὶ Θηβαίας Μυκῆναις φησὶν

Λερναίᾳ τε δώσειν τριαῖνα,

Ποσειδανίοις Ἀμυμωνίοις

ὔδασι, δουλείαν περιβαλόν;

μήποτε, μήποτε τάνδ', ὦ πότνια,

190

χρυσεοβόστρυχον ὦ Διὸς ἔρνος

Ἄρτεμι, δουλοσύναν τλαίην.

ΠΑΙ. ὦ τέκνον, ἔσβα δῶμα καὶ κατὰ στέγας

ἐν παρθενῶσι μίμνε σοῖς, ἐπεὶ πόθου

ἐς τέρψιν ἦλθες ὦν ἔχρηζες εἰσιδεῖν.

195

ὄχλος γάρ, ὥς ταραγμὸς εἰσῆλθεν πόλιν,

χωρεῖ γυναικῶν πρὸς δόμους τυραννικούς.

φιλόψογον δὲ χρῆμα θηλειῶν ἔφν,

σμικράς τ' ἀφορμὰς ἦν λάβωσι τῶν λόγων,

πλείους ἐπесφέρουσιν· ἡδονὴ δέ τις

200

γυναιξὶ μηδὲν ὑγιὲς ἀλλήλας λέγειν.

ΧΟΡΟΣ.

Τύριον οἶδμα λιποῦσ' ἔβαν

στρ.

ἀκροθίνια Λοξία

Φοινίσσας ἀπὸ νάσου

Φοίβῳ δούλα μελάθρων,

205

183 κεραυνοῦ Hermann: κεραύνιον codd., κεραυνῶν Nauck 184 με-
γαλαγορίαν Valckenaer: μεγαλανορίαν codd. 186 Μυκῆναις φησὶν
Wecklein: μυκηνηῖσι M, μυκῆναισι ABg, μυκῆναισιw L, μυκῆνεσι V
199 τῶν ψόγων Stob. flor. 73, 36 201 ἀλλήλαις MAG

ἴν' ὑπὸ δειράσι νιφοβόλοις
 Παρνασοῦ κατενάσθη,
 Ἴόνιον κατὰ πόντον ἐλά-
 τα πλεύσασα περιρρύτων
 ὑπὲρ ἀκαρπίστων πεδίων
 Σικελίας Ζεφύρου πνοαῖς
 ἱππεύσαντος ἐν οὐρανῷ
 κάλλιστον κελάδημα.

210

πόλεος ἐκπροκριθεῖς' ἐμᾶς
 καλλιστεύματα Λοξία
 Καδμείων ἔμολον γᾶν,
 κλεινῶν Ἀγηνοριδᾶν
 ὁμογενεῖς ἐπὶ Λαΐου
 πεμφθεῖς' ἐνθάδε πύργους.

ἀντ.

215

ἴσα δ' ἀγάλμασι χρυσοτεύ-
 κτοῖς Φοῖβῳ λάτρῃς ἐγενόμαν.
 ἔτι δὲ Κασταλίας ὕδωρ
 περιμένει με κόμας ἐμᾶς
 δεῦσαι παρθένιον χλιδὰν
 Φοιβείαισι λατρεῖαις.

220

225

ὦ λάμπουσα πέτρα πυρὸς
 δικόρυφον σέλας ὑπὲρ ἄκρων
 βακχείων Διονύσου
 οἶνα θ', ἃ καθαμέριον
 στάξεις τὸν πολύκαρπον
 οἰνάνθας ἰεῖσα βότρυν,
 ζάθεά τ' ἄντρα δράκοντος οὐ-

ἐπὶ δ.

230

207 κατενάσθη anon.: κατενάσθην codd.
 πύλεως codd. 227 δικορύφων Kirchhoff
 βακχείων Kirchhoff

214 πόλεος Musgrave:
 228 βακχείων MVAB,

ρεῖαί τε σκοπιαὶ θεῶν
 νιφόβολόν τ' ὄρος ἱερόν, εἰ-
 λίσσων ἀθανάτους θεοῦ 235
 χορὸς γενοίμαν ἄφοβος
 παρὰ μεσόμεφαλα γύαλα Φοί-
 βου Δίρκαν προλιποῦσα.
 νῦν δέ μοι πρὸ τειχέων στρ.
 θούριος μολὼν Ἄρης 240
 αἶμα δάιον φλέγει
 τᾷδ', ὃ μὴ τύχοι, πόλει·
 κοινὰ γὰρ φίλων ἄχῃ,
 κοινὰ δ' εἴ τι πείσεται
 ἐπτάπυργος ἄδε γὰ, 245
 Φοινίσσα χώρα· φεῦ φεῦ.
 κοινὸν αἶμα, κοινὰ τέκεα
 τᾶς κερασφόρου πέφυκεν Ἰοῦς·
 ὦν μέτεστί μοι πόνων.
 ἀμφὶ δὲ πτόλιν νέφος ἀντ. 250
 ἀσπίδων πυκνὸν φλέγει,
 σχῆμα φοινίου μάχης,
 ἂν Ἄρης τάχ' εἴσεται
 παισὶν Οἰδίπου φέρων
 πημονὰν Ἑρινύων. 255
 Ἄργος ὦ Πελασγικόν,
 δειμαίνω τὰν σὰν ἀλκὰν
 καὶ τὸ θεόθεν· οὐ γὰρ ἄδικον
 εἰς ἀγῶνα τόνδ' ἔνοπλος ὀρμᾷ
 παῖς μετέρχεται δόμους. 260

235 ἀθανάτους Wecklein: ἀθανάτου L, ἀθανάτας r 259 sq. ὀρμᾷ
 παῖς Battier: ὀρμᾷ παῖς δs codd., ὀρμῶν παῖς Hartung, ὀρμᾷ δs King

ΠΟΛΤΝΕΙΚΗΣ.

τὰ μὲν πυλωρῶν κλῆθρά μ' εἰσεδέξατο
 δι' εὐπετείας τειχέων ἔσω μολεῖν.
 ὃ καὶ δέδοικα μή με δικτύων ἔσω
 λαβόντες οὐκ ἐκφρῶσ' ἀναίμακτον χροά.
 ὦν εἶνεκ' ὄμμα πανταχῇ διοιστέον
 καῖκεῖσε καὶ τὸ δεῦρο, μὴ δόλος τις ἦ.
 ὠπλισμένος δὲ χεῖρα τῷδε φασγάνῳ
 τὰ πίστ' ἐμαυτῷ τοῦ θράσους παρέξομαι.

265

ὦν τίς οὗτος; ἡ κτύπον φοβούμεθα;
 ἅπαντα γὰρ τολμῶσι δεινὰ φαίνεται,
 ὅταν δι' ἐχθρᾶς πούς ἀμείβηται χθονός.
 πέποιθα μέντοι μητρὶ κοῦ πέποιθ' ἅμα,
 ἥτις μ' ἔπεισε δεῦρ' ὑπόσπονδον μολεῖν.
 ἀλλ' ἐγγὺς ἀλκή, βώμιοι γὰρ ἐσχάrai
 πέλας πάρεισι, κοῦκ ἔρημα δώματα,
 φέρ' ἐς σκοτεινὰς περιβολὰς μεθῶ ξίφος
 καὶ τάσδ' ἔρωμαι, τίνες ἐφεστᾶσιν δόμοις.

270

275

ξέναι γυναῖκες, εἶπατ', ἐκ ποίας πάτρας
 Ἑλληνικοῖσι δώμασιν πελάζετε;

Χο. Φοίνισσα μὲν γῇ πατρὶς ἡ θρέψασά με,
 Ἀγήνορος δὲ παῖδες ἐκ παίδων δορὸς
 Φοίβῳ μ' ἔπεμψαν ἐνθάδ' ἀκροθίνιον.
 μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος
 μαντεῖα σεμνὰ Λοξίου τ' ἐπ' ἐσχάρας,
 ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν.
 σὺ δ' ἀντάμειψαί μ', ὅστις ὦν ἐλήλυθας

280

285

264 οὐκ ἐκφρῶσ' e schol. Bergk: οὐ μεθῶσ' M, οὐ μεθῶσιν r 269 ἡ

ἐπτάστομον πύργωμα Θηβαίας χθονός.

Πο. πατήρ μὲν ἡμῖν Οἰδίπους ὁ Λαΐου,
ἔτικτε δ' Ἰοκάστη με, παῖς Μεινοικέως·
καλεῖ δὲ Πολυνείκη με Θηβαῖος λεώς. 290

Χο. ὦ συγγένεια τῶν Ἀγήνορος τέκνων,
ἐμῶν τυράννων, ὧν ἀπεστάλην ὑπο,
γονυπετεῖς ἔδρας προσπίτνω σ', ἀναξ,
τὸν οἴκοθεν νόμον σέβουσα.
ἔβας ὦ χρόνῳ γαῖαν πατρώαν. 295
ἰὼ ἰὼ πότνια, μόλε πρόδομος,
ἀμπέτασον πύλας.

κλύεις, ὦ τεκούσα τόνδε μᾶτερ;
τί μέλλεις ὑπώροφα μέλαθρα περᾶν,
θιγεῖν τ' ὠλέναις τέκνου; 300

ΙΟΚΑΣΤΗ.

Φοίνισσαν βοᾶν
κλύουσ', ὦ νεάνιδες, γηραιῷ
ποδὶ τρομερὰν ἔλκω [ποδὸς] βάσιν.
ἰὼ τέκνον,
χρόνῳ σὸν ὄμμα μυρίαις τ' ἐν ἀμέραις 305
προσείδον—ἀμφίβαλλε μα-
στὸν ὠλέναισι ματέρος—
παρηίδων τ' ὄρεγμα βο-
στρύχων τε κυανόχρωτα χαί-
τας πλόκαμον, σκιάζονθ' ἀμὰν δέραν.

296 πρόδομος MG

298 τόνδε codd.: τοῦτον Wecklein

300 ὠλέναισι τέκνου σέθεν Dindorf

301 sqq. φοίνισσαν ὦ νεάνιδες

βοᾶν ἔσω | δόμων κλύουσα τῶνδε γηραιῷ ποδὶ τρομερὰν | ἔλκω ποδὸς βάσιν

AVBLG 303 ποδὸς del. Kirchhoff

309 σκιάζονθ' ed.: σκιάζων

codd. | δέραν ἀμὰν MB, δέραν ἐμὰν AVLG: corr. Kirchhoff

ἰὼ ἰώ, μόλις φανείς

310

ἄελπτα καὶ δόκητα ματρὸς ὠλέναις.

τί φῶ σε; πῶς ἅπαντα

καὶ χερσὶ καὶ λόγοισι

πολυέλικτον ἄδοναν

ἐκεῖσε καὶ τὸ δεῦρο

315

περιχορεύουσα τέρψιν παλαιᾶν λάβω

χαρμονᾶν; ἰὼ τέκος,

ἔρημον πατρῶον ἔλιπες δόμον

φυγὰς ἀποσταλεῖς ὁμαίμου λώβα,

ἧ ποθεινὸς φίλοις,

320

ἧ ποθεινὸς Θήβαις.

ὅθεν ἐμὴν τε λευκόχροα κείρομαι

δακρυόεσσ' ἀνείσα πένθει κόμαν,

ἅπεπλος φαρέων λευκῶν, <ὦ> τέκνον,

δυσόρφναια δ' ἀμφὶ τρύχη τάδε

325

σκότι' ἀμείβομαι.

ὁ δ' ἐν δόμοισι πρέσβυς ὀμματοστερῆς

ἀπήνας ὁμοπτέρου τᾶς ἀπο-

ζυγείσας δόμων

πόθον ἀμφιδάκρυτον αἰεὶ κατέχων

330

ἀνῆξε μὲν ξίφους

ἐπ' αὐτόχειρά τε σφαγάν,

ὑπὲρ τέραμνά τ' ἀγχόνας,

στενάζων ἀράς τέκνοις·

σὺν ἀλαλαῖσι δ' αἰὲν αἰαγμάτων

335

σκότια κρύπτεται.

312 fort. ἀπαντῶ
 ρυόεσσαν ἰείσα πενθήρη codd.

323 δακρυόεσσ' ἀνείσα πένθει Hermann: δακ-
 324 ὦ add. Dindorf

σὲ δ', ὦ τέκνον, καὶ γάμοισι δὴ
 κλύω ζυγέντα παιδοποιὸν ἄδοναν
 ξένοισιν ἐν δόμοις ἔχειν
 ξένον τε κῆδος ἀμφέπειν, 340
 ἄλαστα ματρὶ τᾷδε Λα-
 ίῳ τε τῷ παλαιγενεῖ,
 γάμων ἐπακτὸν ἄταν.
 ἐγὼ δ' οὔτε σοι πυρὸς ἀνήψα φῶς
 νόμιμον ἐν γάμοις 345
 [ὡς πρέπει] ματέρι μακαρίᾳ·
 ἀνυμέναια δ' Ἰσμηνὸς ἐκηδεύθη
 λουτροφόρου χλιδᾶς· ἀνὰ δὲ Θηβαίαν
 πόλιν ἐσιγάθη σᾶς ἔσοδοι νύμφας.
 ὅλοιτο, τὰδ' εἴτε σίδαρος 350
 εἴτ' ἔρις εἴτε πατὴρ ὁ σὸς αἴτιος,
 εἴτε τὸ δαιμόνιον κατεκώμασε
 δώμασιν Οἰδιπόδα·
 πρὸς ἐμὲ γὰρ κακῶν ἔμολε τῶνδ' ἄχνη.

Χο. δεινὸν γυναιξὶν αἰ δι' ὠδίνων γοναί, 355
 καὶ φιλότεκνόν πως πᾶν γυναικεῖον γένος.

Πο. μῆτερ, φρονῶν εὖ κοῦ φρονῶν ἀφικόμην
 ἐχθροὺς ἐς ἄνδρας· ἀλλ' ἀναγκαίως ἔχει
 πατρίδος ἐρᾶν ἅπαντας· ὅς δ' ἄλλως λέγει,
 λόγοισι χαίρει, τὸν δὲ νοῦν ἐκεῖσ' ἔχει. 360
 οὔτῳ δ' ἐτάρβουν ἐς φόβον τ' ἀφικόμην,
 μή τις δόλος με πρὸς κασιγνήτου κτάνη,

337 καὶ del. Hermann

341 sq. μητρὶ τᾷδε codd.: corr. Valcke-

naer | Λαῖον τε τῷ πάλαι γένει Geel

346 ὡς πρέπει del. Nauck

349 εἰσοδοὶ MV, εἰσοδος BvAG, εἶδος L

361 δ' ἐτάρβουν Porson: δέ

τάρβους codd., δὲ τάρβος Grotius

ὥστε ξιφήρη χεῖρ' ἔχων δι' ἄστεος
 κυκλῶν πρόσωπον ἦλθον. ἐν δέ μ' ὠφελεῖ,
 σπονδαί τε καὶ σὴ πίστις, ἥ μ' ἐσήγαγε 365
 τείχη πατρῶα· πολύδακρυς δ' ἀφικόμην,
 χρόνιος ἰδὼν μέλαθρα καὶ βωμοὺς θεῶν
 γυμνάσιά θ' οἷσιν ἐνετράφην Δίρκης θ' ὕδωρ·
 ὦν οὐ δικαίως ἀπελαθεὶς ξένην πόλιν
 ναίω, δι' ὅσων νᾶμ' ἔχων δακρυρροοῦν. 370
 ἀλλ', ἐκ γὰρ ἄλγους ἄλγος, αὖ σὲ δέρκομαι
 κára ξυρῆκες καὶ πέπλους μελαγχίμους
 ἔχουσιν· οἷμοι τῶν ἐμῶν ἐγὼ κακῶν.
 ὥς δεινὸν ἔχθρα, μῆτερ, οἰκείων φίλων
 [καὶ δυσλύτους ἔχουσα τὰς διαλλαγὰς]. 375

τί γὰρ πατήρ μοι πρέσβυς ἐν δόμοισι δρᾷ,
 σκότον δεδορκώς; τί δὲ κασίγνηται δύο;
 ἦ που στένουσι τλήμονας φυγὰς ἐμάς;
Ιο. κακῶς θεῶν τις Οἰδίπου φθείρει γένος·
 οὕτω γὰρ ἤρξατ', ἄνομα μὲν τεκεῖν ἐμέ, 380
 κακῶς δὲ γῆμαι πατέρα σὸν φῦναί τε σέ.

ἀτὰρ τί ταῦτα; δεῖ φέρειν τὰ τῶν θεῶν.
 ὅπως δ' ἔρωμαι, μή τι σὴν δάκω φρένα,
 δέδοιχ' ἃ χρήζω· διὰ πόθου δ' ἐλήλυθα.

Πο. ἀλλ' ἐξερῶτα, μηδὲν ἐνδεὲς λίπης· 385

ἃ γὰρ σὺ βούλῃ, ταῦτ' ἐμοί, μῆτερ, φίλα.

Ιο. καὶ δὴ σ' ἐρωτῶ πρῶτον ὦν χρήζω τυχεῖν,
 τί τὸ στέρεσθαι πατρίδος; ἦ κακὸν μέγα;

Πο. μέγιστον· ἔργω δ' ἐστὶ μεῖζον ἢ λόγῳ.

370 νᾶμ' Musgrave: αἰμ' L, ὄμμ' r 375 ὁ στίχος οὗτος ἐν τισιν οὐ
 φέρεται schol. 378 τλήμονας Brunck: τλήμονες codd., τλήμονος
 Markland 386 ταῦτ' Bothe: τ' αὐτ' A, ταῦτ' r

- Ιο. τίς ὁ τρόπος αὐτοῦ; τί φυγάσιν τὸ δυσχερές; 390
 Πο. ἐν μὲν μέγιστον, οὐκ ἔχει παρρησίαν.
 Ιο. δούλου τόδ' εἴπας, μὴ λέγειν ἅ τις φρονεῖ.
 Πο. τὰς τῶν κρατούντων ἀμαθίας φέρειν χρεών.
 Ιο. καὶ τοῦτο λυπρόν, συνασοφεῖν τοῖς μὴ σοφοῖς.
 Πο. ἀλλ' ἐς τὸ κέρδος παρὰ φύσιν δουλευτέον. 395
 Ιο. αἱ δ' ἐλπίδες βόσκουσι φυγάδας, ὥς λόγος.
 Πο. καλοῖς βλέπουσαί γ' ὄμμασιν, μέλλουσι δέ.
 Ιο. οὐδ' ὁ χρόνος αὐτὰς διεσάφησ' οὔσας κενάς;
 Πο. ἔχουσιν ἀφροδίτην τιν' ἠδεῖαν κακῶν.
 Ιο. πόθεν δ' ἐβόσκου πρὶν γάμοις εὐρεῖν βίον; 400
 Πο. ποτὲ μὲν ἐπ' ἡμαρ εἶχον, εἴτ' οὐκ εἶχον ἄν.
 Ιο. φίλοι δὲ πατὴρ καὶ ξένοι σ' οὐκ ὠφέλουν;
 Πο. εὖ πρᾶσσε· τὰ φίλων δ' οὐδέν, ἦν τι δυστυχήῃς.
 Ιο. οὐδ' ἠγύγενειά σ' ἦρεν εἰς ὕψος μέγαν;
 Πο. κακὸν τὸ μὴ ἔχειν· τὸ γένος οὐκ ἔβοσκε μέ. 405
 Ιο. ἡ πατρίς, ὥς ἔοικε, φίλτατον βροτοῖς.
 Πο. οὐδ' ὀνομάσαι δύναι' ἂν ὥς ἐστὶν φίλον.
 Ιο. πῶς δ' ἦλθες Ἄργος; τίν' ἐπίνοιαν ἔσχεθες;
 Πο. οὐκ οἶδ'· ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τύχην. 413
 Ιο. σοφὸς γὰρ ὁ θεός· τίνι τρόπῳ δ' ἔσχες λέχος; 414
 Πο. ἔχρησ' Ἀδράστῳ Λοξίας χρησμόν τινα. 409
 Ιο. ποῖον; τί τοῦτ' ἔλεξας; οὐκ ἔχω μαθεῖν. 410
 Πο. κάπρῳ λέοντί θ' ἀρμόσαι παίδων γάμους.
 Ιο. καὶ σοὶ τί θηρῶν ὀνόματος μετῇν, τέκνον; 412
 Πο. νύξ ἦν, Ἀδράστου δ' ἦλθον ἐς παραστάδας. 415

393 δ' add. Paley 397 βλέπουσαί γ' schol.: βλέπουσιν G,
 βλέπουσαί γ' r 401 ἄν codd.: αὐ Valckenaer 403 τι δυστυχήῃς
 Elmsley: τις δυστυχή codd. 404 μέγαν Wecklein: μέγα codd.
 407 δύναι' Markland: δύναμι' codd. 413 sq. ante 409 transp. Jacobs

- Ιο. κοίτας ματεύων ἢ φυγὰς πλανώμενος;
 Πο. ἦν ταῦτα· κᾶτ' ἐπῆλθεν ἄλλος αὖ φυγὰς.
 Ιο. τίς οὗτος; ὥς ἄρ' ἄθλιος κακείνος ἦν.
 Πο. Τυδεύς, ὃν Οἰνέως φασὶν ἐκφῦναι πατρός.
 Ιο. τί θηρσὶν ὑμᾶς δῆτ' Ἀδραστος ἤκασεν; 420
 Πο. στρωμνῆς ἐς ἀλκὴν οὔνεκ' ἤλθομεν πέρι.
 Ιο. ἐνταῦθα Ταλαοῦ παῖς συνῆκε θέσφατα;
 Πο. κᾶδωκέ γ' ἡμῖν δύο δυοῖν νεάνιδας.
 Ιο. ἄρ' εὐτυχεῖς οὖν τοῖς γάμοις ἢ δυστυχεῖς;
 Πο. οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τόδ' ἡμέρας. 425
 Ιο. πῶς δ' ἐξέπεισας δεῦρό σοι σπέσθαι στρατόν;
 Πο. δισσοῖς Ἀδραστος ὤμοσεν γαμβροῖς τόδε,
 [Τυδεῖ τε καί μοι· σύγγαμος γάρ ἐστ' ἐμός,]
 ἄμφω κατάξειν ἐς πάτραν, πρόσθεν δ' ἐμέ.
 πολλοὶ δὲ Δαναῶν καὶ Μυκηναίων ἄκροι 430
 πάρεισι, λυπρὰν χάριν ἀναγκαίαν δ' ἐμοὶ
 διδόντες· ἐπὶ γὰρ τὴν ἐμὴν στρατεύομαι
 πόλιν. θεοὺς δ' ἐπώμοσ' ὥς ἀκουσίως
 τοῖς φιλτάτοις ἐκοῦσιν ἡράμην δόρυ.
 ἀλλ' ἐς σὲ τείνει τῶνδε διάλυσις κακῶν, 435
 μήτερ, διαλλάξασαν ὁμογενεῖς φίλους
 παῦσαι πόνων με καὶ σὲ καὶ πᾶσαν πόλιν.
 πάλαι μὲν οὖν ὑμνηθέν, ἀλλ' ὅμως ἐρῶ·
 τὰ χρήματ' ἀνθρώποισι τιμιώτατα
 δύναμίν τε πλείστην τῶν ἐν ἀνθρώποις ἔχει. 440
 ἀγὼ μεθήκω δεῦρο μυρίαν ἄγων
 λόγχην· πένης γὰρ οὐδὲν εὐγενὲς ἀνὴρ.

416 ἦ Aldus

417 κᾶτ' ἐπῆλθεν Nauck: κᾶτά γ' ἤλθεν codd.

423 κᾶδωκέ γ' Schaefer: κᾶδωκεν codd.

428 del. Jortin

434 ἐκοῦ-
σιν schol.: τοκεῦσιν codd.

- Χο. καὶ μὴν Ἐτεοκλῆς ἐς διαλλαγὰς ὅδε
 χωρεῖ· σὸν ἔργον, μῆτερ Ἰοκάστη, λέγειν
 τοιούσδε μύθους οἷς διαλλάξεις τέκνα. 445

ΕΤΕΟΚΛΗΣ.

- μῆτερ, πάρειμι· τὴν χάριν δὲ σοὶ διδοὺς
 ἦλθον. τί χρὴ δρᾶν; ἀρχέτω δέ τις λόγου·
 ὥς ἀμφὶ τείχη καὶ ξυνωρίδας λοχῶν
 τάσσω ἐπέσχον πόλιν, ὅπως κλύοιμί σου
 κοινὰς βραβείας, αἷς ὑπόσπονδον μολεῖν 450
 τόνδ' εἰσεδέξω τειχέων πείσασά με.
- Ιο. ἐπίσχε· οὔτοι τὸ ταχὺ τὴν δίκην ἔχει,
 βραδεῖς δὲ μῦθοι πλείστον ἀνύουσιν σοφόν.
 σχάσον δὲ δεινὸν ὄμμα καὶ θυμοῦ πνοάς·
 οὐ γὰρ τὸ λαιμότμητον εἰσορᾶς κára 455
 Γοργόνος, ἀδελφὸν δ' εἰσορᾶς ἤκοντα σόν.
- σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε,
 Πολύνεικες· ἐς γὰρ ταῦτόν ὄμμασιν βλέπων
 λέξεις τ' ἄμεινον τοῦδέ τ' ἐνδέξῃ λόγους.
 παραινέσαι δὲ σφῶν τι βούλομαι σοφόν· 460
 ὅταν φίλος τις ἀνδρὶ θυμωθεὶς φίλῳ
 ἐς ἐν συνελθὼν ὄμματ' ὄμμασιν διδῶ,
 ἐφ' οἷσιν ἤκει, ταῦτα χρὴ μόνον σκοπεῖν,
 κακῶν δὲ τῶν πρὶν μηδενὸς μνείαν ἔχειν.
- λόγος μὲν οὖν σὸς πρόσθε, Πολύνεικες τέκνον·
 σὺ γὰρ στράτευμα Δαναϊδῶν ἤκεις ἄγων, 466
 ἄδικα πεπονθώς, ὥς σὺ φής· κριτῆς δέ τις
 θεῶν γένοιτο καὶ διαλλακτῆς κακῶν.

Πο. ἀπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφν,
 κοῦ ποικίλων δεῖ τᾶνδιχ' ἐρμηνευμάτων· 470
 ἔχει γὰρ αὐτὰ καιρόν· ὁ δ' ἄδικος λόγος
 νοσῶν ἐν αὐτῷ φαρμάκων δεῖται σοφῶν.

ἐγὼ δὲ πρόσθεν δωμάτων προυσκεψάμην
 τοῦμόν τε καὶ τοῦδ'· ἐκφυγεῖν χρήζων ἀράς,
 ἃς Οἰδίπους ἐφθέγγατ' εἰς ἡμᾶς ποτε, 475
 ἐξῆλθον ἔξω τῆσδ' ἐκὼν αὐτὸς χθονός,
 δούς τῷδ' ἀνάσσειν πατρίδος ἐνιαυτοῦ κύκλον,
 ὥστ' αὐτὸς ἄρχειν αὐθις ἀνὰ μέρος λαβὼν
 καὶ μὴ δι' ἔχθρας τῷδε καὶ φόνου μολῶν
 κακόν τι δρᾶσαι καὶ παθεῖν, ἃ γίγνεται. 480
 ὁ δ' αἰνέσας ταῦθ' ὀρκίους τε δούς θεοὺς
 ἔδρασεν οὐδὲν ὧν ὑπέσχετ', ἀλλ' ἔχει
 τυραννίδ' αὐτὸς καὶ δόμων ἐμὸν μέρος.
 καὶ νῦν ἔτοιμός εἰμι τᾶμαυτοῦ λαβὼν
 στρατὸν μὲν ἔξω τῆσδ' ἀποστεῖλαι χθονός, 485
 οἰκεῖν δὲ τὸν ἐμὸν οἶκον ἀνὰ μέρος λαβὼν
 καὶ τῷδ' ἀφείναι τὸν ἴσον αὐθις <αὔ> χρόνον,
 καὶ μήτε πορθεῖν πατρίδα μήτε προσφέρειν
 πύργοισι πηκτῶν κλιμάκων προσαμβάσεις,
 ἃ μὴ κυρήσας τῆς δίκης πειράσομαι 490
 δρᾶν. μάρτυρας δὲ τῶνδε δαίμονας καλῶ,
 ὥς πάντα πράσσωσιν σὺν δίκῃ, δίκης ἄτερ
 ἀποστεροῦμαι πατρίδος ἀνοσιώτατα.

ταῦτ' αὖθ' ἕκαστα, μῆτερ, οὐχὶ περιπλοκάς
 λόγων ἀθροίσας εἶπον, ἀλλὰ καὶ σοφοῖς 495
 καὶ τοῖσι φαύλοις ἔνδιχ', ὥς ἐμοὶ δοκεῖ.

473 πρόσθεν ed.: πατρὸς codd.

476 κάξῃλθον Barnes

479 γρ.

φθόνου M

483 ἐμὸν schol.: ἐμῶν codd.

487 αὔ add. Triclinius

Χο ἐμοὶ μέν, εἰ καὶ μὴ καθ' Ἑλλήνων χθόνα
 τεθράμμεθ', ἀλλ' οὖν ξυνετά μοι δοκεῖς λέγειν.
 Ετ. εἰ πᾶσι ταυτό καλὸν ἔφν σοφόν θ' ἅμα,
 οὐκ ἦν ἂν ἀμφίλεκτος ἀνθρώποις ἔρις· 500
 νῦν δ' οὐθ' ὅμοιον οὐδὲν οὐτ' ἴσον βροτοῖς,
 πλὴν ὀνόμασιν, τὸ δ' ἔργον οὐκ ἔστιν τόδε.
 ἐγὼ γὰρ οὐδέν, μῆτερ, ἀποκρίψας ἐρῶ·
 ἄστρον ἂν ἔλθοιμ' αἰθέρος πρὸς ἀντολὰς
 καὶ γῆς ἔνερθεν δυνατὸς ὦν δρᾶσαι τάδε, 505
 τὴν θεῶν μεγίστην ὥστ' ἔχειν τυραννίδα.
 τοῦτ' οὖν τὸ χρηστόν, μῆτερ, οὐχὶ βούλομαι
 ἄλλω παρεῖναι μᾶλλον ἢ σφῶζειν ἐμοί·
 ἀνανδρία γάρ, τὸ πλέον ὅστις ἀπολέσας
 τοῦλασσον ἔλαβε. πρὸς δὲ τοῖσδ' αἰσχύνομαι, 510
 ἐλθόντα σὺν ὅπλοις τόνδε καὶ πορθοῦντα γῆν
 τυχεῖν ἂν χρήζει· ταῖς γὰρ ἂν Θήβαις τόδε
 γένοιτ' ὄνειδος, εἰ Μυκηναίου δορὸς
 φόβω παρείην σκῆπτρα τὰμὰ τῷδ' ἔχειν.
 χρῆν δ' αὐτὸν οὐχ ὅπλοισι τὰς διαλλαγὰς, 515
 μῆτερ, ποιεῖσθαι· πᾶν γὰρ ἐξαιρεῖ λόγος
 ὃ καὶ σίδηρος πολεμίων δράσειεν ἄν.
 ἀλλ' εἰ μὲν ἄλλως τήνδε γῆν οἰκεῖν θέλει,
 ἔξεστ'· ἐκεῖνο δ' οὐχ ἐκὼν μαθήσομαι,
 ἄρχειν παρόν μοι, τῷδε δουλεῦσαί ποτε. 520
 πρὸς ταῦτ' ἵτω μὲν πῦρ, ἵτω δὲ φάσγανα,
 ζεύγνυσθε δ' ἵππους, πεδία πίμπλαθ' ἀρμάτων,

502 ὀνόμασιν Porson: ὀνομάσαι codd.

504 αἰθέρος Stob. flor.

47, 2: ἡλίου codd., Plut. mor. 481 A

512 ταῖς codd.: καὶ Hermann

516 ποιεῖσθαι codd. | ἐξαίρει MALG, ἐξαρκεῖ

Geel 519 ἐκεῖνου Valcke-

naer | μαθήσομαι Geel: μεθήσομαι codd.

520 δουλεῦσαι A: δουλεύσω r

ὥς οὐ παρήσω τῷδ' ἐμὴν τυραννίδα.
εἵπερ γὰρ ἀδικεῖν χρή, τυραννίδος πέρι
κάλλιστον ἀδικεῖν, τᾶλλα δ' εὐσεβεῖν χρεών. 525

Χο. οὐκ εὖ λέγειν χρή μὴ 'πὶ τοῖς ἔργοις καλοῖς·
οὐ γὰρ καλὸν τοῦτ', ἀλλὰ τῇ δίκῃ πικρόν.

Ιο. ὦ τέκνον, οὐχ ἅπαντα τῷ γήρᾳ κακά,
'Ετεόκλεες, πρόσεστιν· ἀλλ' ἡμπειρία
ἔχει τι λέξαι τῶν νέων σοφώτερον. 530

τί τῆς κακίστης δαιμόνων ἐφίεσαι
φιλοτιμίας, παῖ; μὴ σύ γ'· ἄδικος ἢ θεός·
πολλοὺς δ' ἐς οἴκους καὶ πόλεις εὐδαίμονας
ἐσῆλθε καὶ ἐξῆλθ' ἐπ' ὀλέθρῳ τῶν χρωμένων·
ἐφ' ἣ σὺ μαίνῃ. κεῖνο κάλλιον, τέκνον, 535
ἰσότητα τιμᾶν, ἢ φίλους αἰεὶ φίλοις

πόλεις τε πόλεσι συμμάχους τε συμμάχοις
συνδεῖ· τὸ γὰρ ἴσον νόμιμον ἀνθρώποις ἔφυ,
τῷ πλέονι δ' αἰεὶ πολέμιον καθίσταται
τοῦλασσον ἐχθρᾶς θ' ἡμέρας κατάρχεται. 540

καὶ γὰρ μέτρ' ἀνθρώποισι καὶ μέρη σταθμῶν
ἰσότης ἔταξε κἀριθμὸν διώρισε,
νυκτός τ' ἀφεγγές βλέφαρον ἡλίου τε φῶς
ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον,
κουδέτερον αὐτῶν φθόνον ἔχει νικώμενον. 545

εἴθ' ἥλιος μὲν νύξ τε δουλεύει βροτοῖς,
σὺ δ' οὐκ ἀνέξῃ δωμάτων ἔχων ἴσον
καὶ τῷδ' ἀπονέμειν; κᾶτα ποῦ 'στιν ἡ δίκη;
τί τὴν τυραννίδ', ἀδικίαν εὐδαίμονα,
τιμᾶς ὑπέρφειν καὶ μέγ' ἥγησαι τόδε; 550

538 μόνιμον Plut. mor. 484 B (cf. schol. βέβαιον)

546 μέτροις

Weil

548 ἀπονέμειν G: ἀπονέμων A, ἀπονείμαι γ

περιβλέπεσθαι τίμιον; κενὸν μὲν οὖν.
 ἢ πολλὰ μοχθεῖν πόλλ' ἔχων ἐν δώμασι
 βούλῃ; τί δ' ἔστι τὸ πλεόν; ὄνομ' ἔχει μόνον.
 ἐπεὶ τά γ' ἀρκοῦνθ' ἱκανὰ τοῖς γε σώφροσιν.
 οὔτοι τὰ χρήματ' ἴδια κέκτηνται βροτοί, 555
 τὰ τῶν θεῶν δ' ἔχοντες ἐπιμελούμεθα.
 ὅταν δὲ χρήζωσ', αὐτ' ἀφαιροῦνται πάλιν.
 [ὁ δ' ὄλβος οὐ βέβαιος, ἀλλ' ἐφήμερος.]
 ἄγ', ἦν σ' ἔρωμαι δύο λόγῳ προθεῖς' ἅμα,
 πότερα τυραννεῖν ἢ πόλιν σῶσαι θέλεις, 560
 ἐρεῖς τυραννεῖν; ἦν δὲ νικήσῃ σ' ὅδε
 Ἄργειά τ' ἔγχε δόρυ τὸ Καδμείων ἔλη,
 ὄψῃ δαμασθὲν ἄστυ Θηβαῖον τόδε,
 ὄψῃ δὲ πολλὰς αἰχμαλωτίδας κόρας
 βία πρὸς ἀνδρῶν πολεμίων πορθουμένας. 565
 ὀδυνηρὸς ἄρ' ὁ πλοῦτος, ὃν ζητεῖς ἔχειν,
 γενήσεται Θήβαισι, φιλότιμος δὲ σύ.

σοὶ μὲν τάδ' αὐδῶ. σοὶ δέ, Πολύνεικες, λέγω.
 ἀμαθεῖς Ἄδραστος χάριτας ἔς σ' ἀνήψατο,
 ἀσύνητα δ' ἦλθες καὶ σὺ πορθήσων πόλιν. 570
 φέρ', ἦν ἔλῃς γῆν τήνδ', ὃ μὴ τύχοι ποτέ,
 πρὸς θεῶν, τρόπαια πῶς ἀναστήσεις Δί;
 πῶς δ' αὖ κατάρξῃ θυμάτων ἐλὼν πάτραν;
 καὶ σκῦλα γράψεις πῶς ἐπ' Ἰνάχου ῥοαῖς,
 Θήβας πυρώσας τάσδε Πολυνείκης θεοῖς 575
 ἀσπίδας ἔθηκε; μήποτ', ὦ τέκνον, κλέος
 τοιόνδε σοι γένοιθ' ὑφ' Ἑλλήνων λαβεῖν.
 ἦν δ' αὖ κρατηθῆς καὶ τὰ τοῦδ' ὑπερδράμῃ,

πῶς Ἄργος ἤξεις μυρίους λιπὼν νεκρούς ;
 ἐρεῖ δὲ δὴ τις· ὦ κακὰ μνηστεύματα 580
 Ἄδραστε προσθείς, διὰ μιᾶς νύμφης γάμον
 ἀπωλόμεσθα. δύο κακῶ σπεύδεις, τέκνον,
 κείνων στέρεσθαι τῶνδ' ἐν μέσῳ πεσεῖν.
 μέθετον τὸ λίαν, μέθετον· ἀμαθία δυοῖν,
 ἐς ταῦθ' ὅταν μόλητον, ἔχθιστον κακόν. 585

Χο. ὦ θεοί, γένοισθε τῶνδ' ἀπότροποι κακῶν
 καὶ ξύμβασίν τιν' Οἰδίπου τέκνοις δότε.

Εἰ. μῆτερ, οὐ λόγων ἔθ' ἀγών, ἀλλ' ἀναλοῦται
 χρόνος

οὐν μέσῳ μάτην, περαίνει δ' οὐδὲν ἢ προθυμία·
 οὐ γὰρ ἂν ξυμβαῖμεν ἄλλως ἢ 'πὶ τοῖς εἰρημέ-
 νοις, 590

ὥστ' ἐμὲ σκήπτρων κρατοῦντα τῇσδ' ἀνακτ' εἶναι
 χθονός·

τῶν μακρῶν δ' ἀπαλλαγείσα νουθετημάτων μ' ἔα.
 καὶ σὺ τῶνδ' ἔξω κομίζου τειχέων ἢ κατθανῇ.

Πο. πρὸς τίνος ; τίς ὦδ' ἄτρωτος, ὅστις εἰς ἡμᾶς
 ξίφος 594

φόνιον ἐμβαλὼν τὸν αὐτὸν οὐκ ἀποίσεται μόρον ;

Εἰ. ἐγγύς, οὐ πρόσω βέβηκας· ἐς χέρας λεύσσεις ἐμάς ;

Πο. εἰσορῶ· δειλὸν δ' ὁ πλοῦτος καὶ φιλόψυχον κακόν.

Εἰ. κᾶτα σὺν πολλοῖσιν ἦλθες πρὸς τὸν οὐδὲν ἐς
 μάχην ;

Πο. ἀσφαλὲς γάρ ἐστ' ἀμείνων ἢ θρασὺς στρατη-
 λάτης.

584 ἀμαθία MVLG: ἀμαθίαι mvAB

588 ἔστ' ἀγών codd.: corr.

Canter | ἀναλοῦται Valckenaer: ἀνάλωται codd.

596 βεβηκώς Mus-

grave, βέβηκεν Heath

- ΕΤ. κομπὸς εἰ σπονδαῖς πεποιθώς, αἴ σε σῶζουσιν
θανεῖν. 600
- Πο. καὶ σὲ δεύτερόν γ' ἀπαιτῶ σκῆπτρα καὶ μέρη
χθονός.
- ΕΤ. οὐκ ἀπαιτούμεσθ'· ἐγὼ γὰρ τὸν ἐμὸν οἰκήσω
δόμον.
- Πο. τοῦ μέρους ἔχων τὸ πλεῖον; ΕΤ. φήμ'· ἀπαλλάσ-
σου δὲ γῆς.
- Πο. ὦ θεῶν βωμοὶ πατρώων, ΕΤ. οὓς σὺ πορθήσων
πάρει.
- Πο. κλύετε μου, ΕΤ. τίς δ' ἂν κλύοι σου πατρίδ'
ἐπεστρατευμένον; 605
- Πο. καὶ θεῶν τῶν λευκοπώλων δώμαθ', ΕΤ. οἱ
στυγοῦσί σε.
- Πο. ἐξελαυνόμεσθα πατρίδος. ΕΤ. καὶ γὰρ ἦλθες
ἐξελῶν.
- Πο. ἀδικία γ', ὦ θεοί. ΕΤ. Μυκῆναις, μὴ 'νθάδ'
ἀνακάλει θεούς.
- Πο. ἀνόσιος πέφυκας, ΕΤ. ἀλλ' οὐ πατρίδος ὥς σὺ
πολέμιος.
- Πο. ὅς μ' ἄμοιρον ἐξελαύνεις. ΕΤ. καὶ κατακτενῶ γε
πρός. 610
- Πο. ὦ πάτερ, κλύεις ἃ πάσχω; ΕΤ. καὶ γὰρ οἶα δρᾶς
κλύει.
- Πο. καὶ σύ, μῆτερ; ΕΤ. ἀθέμιτόν σοι μητρὸς ὀνομά-
ζειν κάρα.

601 μέρος Wecklein
recc.: γε σῆ codd.
οὐ σε θεμιτὸν Musgrave

604 πατρώων recc.: πατῆροι codd. 608 γ'
612 ἀθέμιτόν σοι Bothe: οὐ θεμιτόν σοι codd.,

Πο. ὦ πόλις. ΕΤ. μολὼν ἐς Ἄργος ἀνακάλει Λέρνης
ὔδωρ.

Πο. εἶμι, μὴ πόνει· ^{1 thank} σέ δ' αἰνῶ, μήτερ. ΕΤ. ἔξιθι
χθονός.

Πο. ἔξιμεν· πατέρα δέ μοι δὸς εἰσιδεῖν. ΕΤ. οὐκ ἂν
τύχοις. 615

Πο. ἀλλὰ παρθένους ἀδελφίς. ΕΤ. οὐδὲ τάσδ' ὄψη
ποτέ.

Πο. ὦ κασίγνηται. ΕΤ. τί ταύτας ἀνακαλεῖς ἔχθι-
στος ὢν;

Πο. μήτερ, ἀλλά μοι σὺ χαῖρε. Ιο. ^{1.2 1.6} χαρτὰ γοῦν
πάσχω, τέκνον.

Πο. οὐκέτ' εἰμὶ παῖς σός. Ιο. ἐς πόλλ' ἀθλία πέφυκ'
ἐγώ.

Πο. ὅδε γὰρ εἰς ἡμᾶς ὑβρίζει. ΕΤ. καὶ γὰρ ἀνθυ-
βρίζομαι. 620

Πο. ποῦ ποτε στήσῃ πρὸ πύργων; ΕΤ. ^{1.2 1.6 1.7 1.8} ὥς τί μ'
ἱστορεῖς τόδε;

Πο. ἀντιτάξομαι κτενῶν σε. ΕΤ. καμὲ τοῦδ' ἔρως ἔχει.

Ιο. ὦ τάλαιν' ἐγώ· τί δράσετ', ὦ τέκν'; Πο. ^{1.2 1.6 1.7 1.8} αὐτὸ
σημανεῖ.

Ιο. πατρὸς οὐ φεύξεσθ' Ἑρινῦς; ΕΤ. ἐρρέτω πρόπας
δόμος. 624

Πο. ὥς τάχ' οὐκέθ' αἵματηρὸν τοῦμόν ^{1.2 1.6 1.7 1.8} ἀργήσῃ ξίφος.
τὴν δὲ θρέψασάν με γαῖαν καὶ θεοὺς μαρτύρομαι,
ὥς ἄτιμος οἰκτρὰ πάσχων ἐξελαύνομαι χθονός,
δοῦλος ὥς, ἀλλ' οὐχὶ ταύτου πατρὸς Οἰδίπου
γεγώς·

615 ἔξιμεν Musgrave: ἔξειμι codd.
πολλά γ' ἱ

619 πόλλ' recc.: πολὰ γ' M,

καὶν τί σοι, πόλις, γένηται, μὴ 'μέ, τόνδε δ' αἰτιῶ·
οὐχ ἐκὼν γὰρ ἦλθον, ἄκων δ' †ἐξελαύνομαι
χθονός†. 630

καὶ σύ, Φοῖβ' ἀναξ' Ἀγνιεῦ, καὶ μέλαθρα χαίρετε,
ἥλικές θ' οὐμοὶ θεῶν τε δεξιμήλ' ἀγάλματα.
οὐ γὰρ οἶδ' εἴ μοι προσειπεῖν αὐθις ἔσθ' ὑμᾶς
ποτε·

ἐλπίδες δ' οὐπω καθεύδουσ', αἷς πέποιθα σὺν
θεοῖς

τόνδ' ἀποκτείνας κρατήσῃν τῆσδε Θηβαίας
χθονός. 635

ΕΤ. ἔξιθ' ἐκ χώρας· ἀληθῶς δ' ὄνομα Πολυνείκη
πατὴρ

ἔθετό σοι θεία προνοία νεικέων ἐπώνυμον.

ΧΟ. Κάδμος ἔμολε τάνδε γὰν 640 στρ.

Τύριος, ᾧ τετρασκελὲς

μόσχος ^{αὐτοῦ τοῦ} ἀδάματος ^{ἀνθρώπου} πέσημα

δίκε ^{ζηνὶ ἢ} τελεσφόρον ^{ἀρεσὶ καὶ ἀντιποσὶ} διδοῦσα

χρησμόν, οὗ κατοικίσαι

πεδί' ἔχρησε θέσφατον

^{ἐπὶ τοῖς} πυροφόρα νιν Ἀόνων,

καλλιπόταμος ὕδατος ἵνα τε

^{ἐπὶ τῇ} νοτὶς ἐπέρχεται ῥυτᾶς

Δίρκας χλοηφόρους

629 τόνδε δ' αἰτιῶ AB: τόνδ' αἰτιῶ MVLG 630 del. Valcke-
naer | ἄκων δ' ἔριν ἐπαίρομαι χθονί Schoene 636 ἔξιθ' ἐκ recc.: ἔξιθι
codd.

639 sq. τετρασκελὲς...ἀδάματος Bergk: τετρασκελὴς...ἀδά-
μαστον codd.

642 κατοικίσαι schol.: κατῴκισε(ν) codd. 643 sq.
πεδία μὲν τὸ θέσφατον | πυροφόρα δόμων ἔχρησε(ν) codd.: corr. μιν

Musgrave, Ἀόνων Valckenaer, ordinem verborum alii aliter transposue-
runt 646 ῥυτᾶς Hermann: γυίας MVB, γαίας LG, γᾶς A

καὶ βαθυσπόρους ^{fields} γύας,

Βρόμιον ἔνθα τέκετο μάτηρ

Bacchus

Διὸς γάμοισι,

650

κισσὸς ^{ivy} ὃν περιστεφῆς

ἔλικος ^{winding} εὐθύς ἔτι βρέφος

χλοηφόροισιν ἔρνεσιν

κατασκίοισιν ὀλβίσας ἐνώτισεν,

Βάκχιον χόρευμα παρθένοισι Θηβαῖταισι

655

καὶ γυναιξὶν εὐίοις.

ἔνθα φόνιος ἦν δράκων

ἀντ.

Ἄρεος ὠμόφρων φύλαξ

νάματ' ἔννδρα καὶ ῥέεθρα

χλοερὰ δεργμάτων κόραισι

660

πολυπλάνοις ἐπισκοπῶν·

ὃν ἐπὶ χέρνιβας μολῶν

Κάδμος ὄλεσε μαρμάρῳ,

κρᾶτα φόνιον ὀλεσίθηρος

ὠλένας ^{slaying} δικῶν βολαῖς,

665

δίας <τ'> ἀμάτορος

Παλλάδος φραδαῖσι

γαπετεῖς σκέδασεν ὀδόντας

ἐς βαθυσπόρους γύας·

ἔνθεν ἐξανῆκε γᾶ·

670

πανοπλον ^{νίκησι δ' αἰσπολ' ὄντα} ὄψιν ὑπὲρ ἄκρων

ὄρων χθονός· σιδαρόφρων

δέ νιν φόνος πάλιν ξυνῆψε γᾶ φίλα.

650 vid. comm.

652 ἔλικος Hermann: ἐλικτὸς vel ἐλικτὸς codd.

655 βακχεῖον codd.: corr. Valckenaer

663 ὤλεσε(ν) codd.: corr.

Hermann 666 τ' add. Rauchenstein

668 σκέδασεν ed.: δικῶν

codd. 669 γυίας codd.: corr. Valckenaer

673 γᾶ φίλα Triclinius:

φίλα γᾶ codd.

αἵματος δ' ἔδενσε γαῖαν, ἃ νιν εὐαλίοισι
 δείξεν ^{λευκὴν ἢ ποικίλην} αἰθέρος πνοαῖς. 675

καὶ σὲ τὸν προμάτορος ἐπῳδ.

Ἰοῦς ποτ' ἔκγονον

Ἐπαφον, ᾧ Διὸς γένεθλον,
 ἐκάλεσ' ἐκάλεσα βαρβάρῳ βοᾷ,
 ἰώ, βαρβάροις λιταῖς, 680

βᾶθι βᾶθι τάνδε γᾶν·

σοί νιν ἔκγονοι ^{αἰετοει} κτίσαν·

ἂν διώνυμοι θεαί,

Περσέφασσα καὶ φίλα

Δαμάτηρ θεά, 685

πάντων ἄνασσα, πάντων δὲ Γᾶ τροφός,

ἐκτήσαντο· πέμπε πυρφόρους

θεάς, ἄμυνε τᾶδε γᾶ·

πάντα δ' εὐπετῇ ^{ἐν} θεοῖς.

ΕΤ. χώρει σὺ καὶ κόμιζε τὸν Μενοικέως 690

Κρέοντ', ἀδελφὸν μητρὸς Ἰοκάστης ἐμῆς,

λέγων τάδ', ὥς οἰκεῖα καὶ κοινὰ χθονὸς

θέλω πρὸς αὐτὸν συμβαλεῖν βουλευέματα,

πρὶν ἐς μάχην τε καὶ δορὸς τάξιν μολεῖν.

καίτοι ποδῶν σῶν μόχθον ἐκλύει παρών· 695

ὁρῶ γὰρ αὐτὸν πρὸς δόμους στείχοντ' ἐμούς.

ΚΡΕΩΝ.

ἦ πόλλ' ἐπήλθον εἰσιδεῖν χρήζων σ', ἄναξ

Ἐτεόκλεες, πέριξ δὲ Καδμείων πύλας

674 εὐηλίοισι codd., εὐείλοισι Musgrave.

683 ἂν Hermann: αἰ

MB, ᾧ AVLG, καὶ Hartung

688 ἄμυναι codd.: corr. Hermann

697 ἐμόχθουν Valckenaer

φυλακάς τ' ἐπῆλθον σὸν δέμας θηρώμενος.

ΕΤ. καὶ μὴν ἐγὼ σ' ἔχρηζον εἰσιδεῖν, Κρέον· 700
πολλῶ γὰρ ἡῦρον ἐνδεεῖς διαλλαγάς,
ὥς ἐς λόγους συνῆψα Πολυνείκει μολών.

ΚΡ. ἤκουσα μείζον αὐτὸν ἐς Θήβας φρονεῖν,
κήδει τ' Ἀδράστου καὶ στρατῶ πεποιθότα.
ἀλλ' ἐς θεοὺς χρή ταῦτ' ἀναρτήσαντ' ἔχειν· 705
ἂ δ' ἐμποδὼν μάλιστα, ταῦθ' ἤκω φράσω.

ΕΤ. τὰ ποῖα ταῦτα; τὸν λόγον γὰρ ἀγνοῶ.

ΚΡ. ἥκει τις αἰχμάλωτος Ἀργείων πάρα.

ΕΤ. λέγει δὲ δὴ τί τῶν ἐκεῖ νεώτερον;

ΚΡ. [μέλλειν πέριξ πύργοισι Καδμείων πόλιν] 710
ὅπλοις ἐλίξειν αὐτίκ' Ἀργείων στρατόν.

ΕΤ. ἐξοιστέον τᾶρ ὅπλα Καδμείων πόλει.

ΚΡ. ποῖ; μὼν νεάζων οὐχ ὀράς ἂν χρήν σ' ὀράν;

ΕΤ. ἐκτὸς τάφρων τῶνδ', ὡς μαχουμένους τάχα.

ΚΡ. σμικρὸν τὸ πλῆθος τῆσδε γῆς, οἱ δ' ἄφθονοι. 715

ΕΤ. ἐγὼ δα κείνους τοῖς λόγοις ὄντας θρασεῖς.

ΚΡ. ἔχει τιν' ὄγκον τᾶργος Ἑλλήνων πάρα.

ΕΤ. θάρσει· τάχ' αὐτῶν πεδίου ἐμπλήσω φόνου.

ΚΡ. θέλοιμ' ἄν· ἀλλὰ τοῦθ' ὀρώ πολλοῦ πόνου.

ΕΤ. ὥς οὐ καθέξω τειχέων ἔσω στρατόν. 720

ΚΡ. καὶ μὴν τὸ νικᾶν ἐστὶ πᾶν εὐβουλία.

ΕΤ. βούλη τράπωμαι δῆθ' ὁδοὺς ἄλλας τινάς;

ΚΡ. πάσας γε, πρὶν κίνδυνον εἰσάπαξ μολεῖν.

ΕΤ. εἰ νυκτὸς αὐτοῖς προσβάλοιμεν ἐκ λόχου;

699 φυλακάς BVG: φύλακας vel φύλακας r 703 ἐς Θήβας Weck-
lein: ἢ Θήβας codd., εἰς ἡμᾶς Earle, ἢ θέμις Nauck 710 del.
Dindorf 711 Ἀργείους πόλιν Dindorf 717 Ἄργος AVBL
721 εὐβουλίας Schoene

- ΚΡ. εἴπερ σφαλεῖς γε δεῦρο σωθήσῃ πάλιν. 725
 ΕΤ. ἴσον φέρει νύξ, τοῖς δὲ τολμῶσιν πλέον.
 ΚΡ. ἐνδυστυχήσαι δεινὸν εὐφρόνης κνέφας.
 ΕΤ. ἀλλ' ἀμφὶ δεῖπνον οὔσι προσβάλω δόρυ;
 ΚΡ. ἔκπληξις ἂν γένοιτο· νικῆσαι δὲ δεῖ.
 ΕΤ. βαθύς γέ τοι Διρκαῖος ἀναχωρεῖν πόρος. 730
 ΚΡ. ἅπαν κάκιον τοῦ φυλάσσεσθαι καλῶς.
 ΕΤ. τί δ', εἰ καθιππεύσαιμεν Ἀργείων στρατόν;
 ΚΡ. καῖκεῖ πέφρακται λαὸς ἄρμασιν πέριξ.
 ΕΤ. τί δῆτα δράσω; πολεμίοισι δῶ πόλιν;
 ΚΡ. μὴ δῆτα· βουλεύου δ', ἐπείπερ εἰ σοφός. 735
 ΕΤ. τίς οὖν πρόνοια γίγνεται σοφωτέρα;
 ΚΡ. ἔπτ' ἄνδρας αὐτοῖς φασιν, ὥς ἤκουσ' ἐγώ,
 ΕΤ. τί προστετάχθαι δρᾶν; τὸ γὰρ σθένος βραχύ.
 ΚΡ. λόχων ἄνακτας ἐπὶ προσκείσθαι πύλαις.
 ΕΤ. τί δῆτα δρῶμεν; ἀπορίαν γὰρ οὐ μενῶ. 740
 ΚΡ. ἔπτ' ἄνδρας αὐτοῖς καὶ σὺ πρὸς πύλαις ἐλοῦ.
 ΕΤ. λόχων ἀνάσσειν ἢ μονοστόλου δορός;
 ΚΡ. λόχων, προκρίνας οἵπερ ἀλκιμώτατοι.
 ΕΤ. ξυνῆκ'· ἀμύνειν τειχέων προσαμβάσεις.
 ΚΡ. καὶ ξυστρατήγους <γ>· εἰς δ' ἀνὴρ οὐ πάνθ' ὀράῃ.
 ΕΤ. θάρσει προκρίνας ἢ φρενῶν εὐβουλία; 746
 ΚΡ. ἀμφότερον· ἀπολειφθὲν γὰρ οὐδὲν θάτερον.
 ΕΤ. ἔσται τάδ'· ἐλθὼν ἐπτάπυργον ἐς πόλιν
 τάξω λοχαγοὺς πρὸς πύλαισιν, ὥς λέγεις,
 ἴσους ἴσοισι πολεμίοισιν ἀντιθείς. 750
 ὄνομα δ' ἐκάστου διατριβὴν πολλὴν ἔχει,

739 ἀνακτας Matthiae: ἀνάσσειν codd.

745 γ' add. Kirchhoff

747 vid. comm.

751 διατριβὴν πολλὴν ἔχει M: διατριβὴ πολλή

λέγειν r

ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων.
 ἀλλ' εἰμ', ὅπως ἂν μὴ καταργῶμεν χέρα.
 καὶ μοι γένοιτ' ἀδελφὸν ἀντήρη λαβεῖν
 καὶ ξυσταθέντα διὰ μάχης ἐλθεῖν δορὶ 755
 κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμήν.

γάμους δ' ἀδελφῆς Ἀντιγόνης παιδὸς τε σοῦ
 Αἴμονος, εἴαν τι τῆς τύχης ἐγὼ σφαλῶ,
 σοὶ χρὴ μέλεσθαι· τὴν δόσιν δ' ἐχέγγυον
 τὴν πρόσθε ποιῶ νῦν ἐπ' ἐξόδοις ἐμαῖς. 760
 μητρὸς δ' ἀδελφὸς εἶ· τί δεῖ μακρηγορεῖν;
 τρέφ' ἀξίως νιν σοῦ τε τὴν τ' ἐμήν χάριν.
 πατὴρ δ' ἐς αὐτὸν ἀμαθίαν ὀφλισκάνει,
 ὄψιν τυφλώσας· οὐκ ἄγαν σφ' ἐπήνεσα·
 ἡμᾶς τ' ἀραῖσιν, ἣν τύχῃ, κατακτενεῖ. 765

ἐν δ' ἐστὶν ἡμῖν ἄργόν, εἴ τι θέσφατον
 οἰωνόμαντις Τειρεσίας ἔχει φράσαι,
 τοῦδ' ἐκπυθέσθαι ταῦτ'· ἐγὼ δὲ παῖδα σὸν
 Μενοικέα, σοῦ πατρὸς αὐτεπώνυμον,
 λαβόντα πέμψω δεῦρο Τειρεσίαν, Κρέον· 770
 σοὶ μὲν γὰρ ἡδὺς ἐς λόγους ἀφίξεται·
 ἐγὼ δὲ τέχνην μαντικὴν ἐμεμψάμην
 ἤδη πρὸς αὐτόν, ὥστε μοι μομφὰς ἔχειν.

πόλει δὲ καὶ σοὶ ταῦτ' ἐπισκῆπτω, Κρέον·
 ἥνπερ κρατήσῃ τὰμά, Πολυνείκους νέκυν 775
 μήποτε ταφῆναι τῇδε Θηβαίᾳ χθονί,
 θνήσκειν δὲ τὸν θάψαντα, κἂν φίλων τις ᾗ.

σοὶ μὲν τὰδ' εἶπον· προσπόλοις δ' ἐμοῖς λέγω·
 ἐκφέρετε τεύχη πάνοπλά τ' ἀμφιβλήματα,

755 ἐλθεῖν B γρ. M: ἐλεῖν r

756 del. Valckenaer

778 αὐδῶ M

ὥς εἰς ἀγῶνα τὸν προκείμενον δορὸς 780
 ὀρμώμεθ' ἤδη ξὺν δίκη νικηφόρῳ.
 τῇ δ' εὐλαβείᾳ, χρησιμωτάτῃ θεῶν,
 προσευχόμεσθα τήνδε διασώζειν πόλιν.

Χο. ὦ πολύμοχθος Ἄρης, τί ποθ' αἵματι στρ.
 καὶ θανάτῳ κατέχη Βρομίου παράμονος ἑορταῖς ;
 οὐκ ἐπὶ καλλιχόροις στεφάνοισι νεάνιδος ὥρας 786
 βόστρυχον ἀμπετάσας λωτοῦ κατὰ πνεύματα
 μέλπη
 μούσαν, ἐν αἷ ^{ἀγῶνι} χάριτες ^{ἀνέστη} χοροποιοί,
 ἀλλὰ σὺν ὀπλοφόροις στρατὸν Ἀργείων ἐπι-
 πνεύσας
 αἵματι Θήβαις 790
 κῶμον ἀναυλότατον προχορεύεις.
 οὐ πόδα θυρσομανῇ νεβρίδων μέτα δινεύεις,
 <ἐν δ'>
 ἄρμασι καὶ ψαλίοις ^{ἀνὰ χεῖρας} τετραβάμονα ^{ἐν} μώνυχα ^{ἐν} πῶλον,
 Ἴσμηνοῦ τ' ἐπὶ χεύμασι βαίνων
 ἱππείαισι ^{ἀνὰ} θοάζεις, † Ἀργείους ἐπιπνεύσας †
 σπαρτῶν γέννα, 795
 ἀσπιδοφέρμονα θείασον εὖοπλον,
 ἀντίπαλον κατὰ λάινα τείχεα

783 προσευχόμεθα M, προσευξόμεσθα ABL, προσευξόμεθα VG | δια-
 σῆσαι ABVL 786 ὥρας schol.: ὥραις codd. 790 Θήβαις v schol.:
 Θήβας Vr 792 οὐ πόδα θυρσομανῇ Musgrave: οὐδ' ὑπὸ θυρσομανεῖ
 codd. | δινεῖς Geel | ἐν δ' add. Hartung 793 ἄρματι Badham, ἄρματα
 Wecklein | ψαλίοις v: ψαλίων Vr | τετραβάμονα Hartung: τετραβάμοσι
 codd. | μώνυχα πῶλον vG: μώνυχα πῶλων MBL, μωνύχων πῶλων AV
 794 Ἀργείοις schol. M pr. m. | vid. comm. 795 γένναν M schol.,
 γέννα VLG | γέννα σπαρτῶν Porson 796 θείασον codd. | εὖοπλον
 Triclinius: ἐνοπλον codd.

[χαλκῷ κοσμήσας.]

ἦ δεινά τις Ἔρις θεός, ἃ τάδε
μήσατο πῆματα γᾶς βασιλεῦσιν
Λαβδακίδαισ<ιν τοῖς> πολυμόχθοις. 800

ὦ ζαθέων πετάλων πολυθηρότα- 805
τον νάπος, Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαι-
ρών,

μήποτε τὸν θανάτῳ προτεθέντα, λόχευμ' Ἰοκά-
στας,

ὄφελος Οἰδιπόδαν θρέψαι βρέφος ἔκβολον οἴκων
χρυσοδέτοις περόναις ἐπίσαμον. 805

μηδὲ τὸ παρθένιον πτερόν, οὔρειον τέρας, ἐλθεῖν
πένθεα γαίας

Σφιγγὸς ἀμουσοτάταισι σὺν ὠδαῖς,
ἃ ποτε Καδμογενῇ τετραβάμοσιν ἐν χαλαῖσι
τείχεσι χριμπτομένα φέρειν αἰθέρος εἰς ἄβατον
φῶς

γένναν, ἂν ὁ κατὰ χθονὸς Ἄιδας 810

Καδμείους ἐπιπεμπει· δυσδαίμων δ' ἔρις ἄλλα
θάλλει παίδων

Οἰδιπόδα κατὰ δώματα καὶ πόλιν.

οὐ γὰρ ὃ μὴ καλὸν οὔ ποτ' ἔφυ καλόν,

οὐδ' οἱ μὴ νόμιμοι <νόμιμόν ποτε> 815

ματρὶ λόχευμα μιάσματι πατρός·

- 797 χαλκῷ κοσμήσας del. Triclinius 800 Λαβδακίδαισιν Canter:
Λαβδακίδαισ codd. | τοῖς add. Schoene. 806 sq. γαῖα Σφίγγ' ἀπομου-
σοτάταισι Nauck 808 τετραβάμοσιν ἐν χηλαῖσι Triclinius: τετρα-
βάμοσι χαλαῖσι (χηλαῖσι) codd. 810 τὰν Triclinius 815 νόμιμόν
ποτε add. Headlam 816 παῖδες ante ματρὶ codd.: del. Kirchhoff |
μιάσματι ed.: μίασμα codd.

ἥ δὲ συναίμων ἐς λέχος ἦλθεν.

ἔτεκες, ὦ γὰρ, ἔτεκές ποτε, ἐπῶδ.
 βάρβαρον ὡς ἀκοὰν ἐδάην ἐδάην ποτ' ἐν οἴκοις,
 τὰν ἀπὸ θηροτρόφου φοινικολόφοιο δράκοντος 820
 γένναν ὀδοντοφυῆ, Θήβαις κάλλιστον ὄνειδος·
 Ἀρμονίας δέ ποτ' εἰς ὑμεναίους
 ἦλυνθον οὐρανίδαί, φόρμιγγί τε τείχεα Θήβας
 τᾶς Ἀμφιονίας τε λύρας ὑπο πύργος ἀνέστησαν
 διδύμων ποταμῶν πόρον ἀμφὶ μέσον, 825
 Δίρκα χλοεροτρόφον αἶ πεδίου
 πρόπαρ Ἰσμηνοῦ καταδεύει·
 Ἴώ θ' ἅ κερόεσσα προμάτῳ
 Καδμείων βασιλῆας ἐγείνατο,
 μυριάδας δ' ἀγαθῶν ἐτέροις ἐτέ- 830
 ρας μεταμειβομένα πόλιν ἅδ' ἐπ' ἅ-
 κροισ ἔστακεν Ἀρή-
 οῖς στεφάνοισιν.

ΤΕΙΡΕΣΙΑΣ.

ἡγοῦ πάροιθε, θύγατερ· ὡς τυφλῷ ποδὶ
 ὀφθαλμὸς εἴ σύ, ναυβάταισιν ἄστρον ὥς· 835
 δεῦρ' ἐς τὸ λευρὸν πέδον ἵχνος τιθεῖς· ἐμὸν
 πρόβαινε, μὴ σφαλῶμεν· ἀσθενὴς πατήρ·
 κλήρους τέ μοι φύλασσε παρθένῳ χερὶ,
 οὓς ἔλαβον οἰωνίσματ' ὀρνίθων μαθὼν
 θάκοισιν ἐν ἱεροῖσιν, οὗ μαντεύομαι. 840

817 συναίμων Schoene: σύναιμον AGL γρ. M, συναίμονος MBV

824 πύργος ἀνέστησαν VG(?M): πύργοι ἀνέστησαν A, πύργος ἀνέστα BL

826 Δίρκα...α Schenkl: Δίρκας...α codd.

832 ἔστακεν Hermann:

ἔστακ' (ἔστηκ') MAVBG, ἔστ' BL

836 πέδον Barnes: πεδίον codd.

τέκνον Μενοικεῦ, παῖ Κρέοντος, εἰπέ μοι,
 πόση τις ἢ ἵπλοιπος ἄστεως ὁδὸς
 πρὸς πατέρα τὸν σόν· ὥς ἐμὸν κάμνει γόνυ,
 πυκνὴν δὲ βαίνων ἤλυσιν μόλις περῶ.

ΚΡ. θάρσει· πέλας γάρ, Τειρεσία, φίλοισι σοῖς 845
 ἔσθ' ὀρμίσαι σὸν πόδα· λαβοῦ δ' αὐτοῦ, τέκνον·
 ὥς πᾶς ἀπήνη πούς τε πρεσβύτου φιλεῖ
 χειρὸς θυραίας ἀναμένειν κουφίσματα.

ΤΕΙ. εἶεν, πάρεσμεν· τί με καλεῖς σπουδῇ, Κρέον;

ΚΡ. οὐπω λελήσμεθ'· ἀλλὰ σύλλεξαι σθένος 850
 καὶ πνεῦμ' ἄθροισον, αἶπος ἐκβαλὼν ὁδοῦ.

ΤΕΙ. κόπῳ παρεῖμαι γοῦν Ἑρεχθιδῶν ἄπο
 δεῦρ' ἐκκομισθεῖς τῆς πάροιθεν ἡμέρας·
 κακῇ γὰρ ἦν τις πόλεμος Εὐμόλπου δορός,
 οὗ καλλινίκους Κεκροπίδας ἔθηκ' ἐγώ· 855
 καὶ τόνδε χρυσοῦν στέφανον, ὥς ὀράς, ἔχω
 λαβὼν ἀπαρχὰς πολεμίων σκυλευμάτων.

ΚΡ. οἶωνόν ἐθέμην καλλίνικα σὰ στέφη·
 ἐν γὰρ κλύδωνι κείμεθ', ὥσπερ οἶσθα σύ,
 δορὸς Δαναϊδῶν, καὶ μέγας Θήβαις ἀγών. 860
 βασιλεὺς μὲν οὖν βέβηκε κοσμηθεὶς ὅπλοις
 ἤδη πρὸς ἀλκὴν Ἑτεοκλῆς Μυκηνίδα·
 ἐμοὶ δ' ἐπέσταλκ' ἐκμαθεῖν σέθεν πάρα,
 τί δρῶντες ἂν μάλιστα σώσαιμεν πόλιν.

ΤΕΙ. Ἑτεοκλέους μὲν εἵνεκ' ἂν κλήσας στόμα 865
 χρησμούς ἐπέσχον, σοὶ δ', ἐπεὶ χρήζεις μαθεῖν,

846 ἔσθ' ὀρμίσαι Kvičala: ἔξορμίσαι MBvG, ἐξόρμισαι AV, ἐξώρμι-
 σαι L 847 παῖς ἔτ' ἀπτήν Hermann, στᾶς ἀπήνη Munro

852 παρεῖμαι e marg. MB: πάρεμι r | γυῖ' Valckenaer, γῆς Elmsley,
 γοῦν' Porson

λέξω. νοσεῖ γὰρ ἤδε γῇ πάλαι, Κρέον,
ἐξ οὗ ἔτεκνώθη Λάιος βία θεῶν
πόσιν τ' ἔφυσε μητρὶ μέλεον Οἰδίπουν·
αἶ θ' αἵματωποὶ δεργμάτων διαφθοραὶ 870
θεῶν σόφισμα καπίδειξις Ἑλλάδι.
ἂ συγκαλύψαι παῖδες Οἰδίου χρόνῳ
χρήζοντες, ὥς δὴ θεοὺς ὑπεκδραμούμενοι,
ἡμαρτον ἀμαθῶς· οὔτε γὰρ γέρα πατρὶ
οὔτ' ἔξοδον διδόντες ἄνδρα δυστυχῇ 875
ἐξηγρίωσαν· ἐκ δ' ἔπνευσ' αὐτοῖς ἀρὰς
δεινὰς νοσῶν τε καὶ πρὸς ἡτιμασμένος.
καγὼ τί δρῶν οὐ, ποῖα δ' οὐ λέγων ἔπη
ἐς ἔχθος ἦλθον παισὶ τοῖσιν Οἰδίου.
ἐγγὺς δὲ θάνατος αὐτόχειρ αὐτοῖς, Κρέον· 880
πολλοὶ δὲ νεκροὶ περὶ νεκροῖς πεπτωκότες
Ἀργεῖα καὶ Καδμεῖα μείξαντες βέλη
πικροὺς γόους δώσουσι Θηβαίᾳ χθονί.
σύ τ' ὦ τάλαινα συγκατασκάπτῃ πόλιν,
εἰ μὴ λόγοις τις τοῖς ἐμοῖσι πείσεται. 885
ἐκεῖνο μὲν γὰρ πρῶτον ἦν, τῶν Οἰδίου
μηδένα πολίτην μηδ' ἄνακτ' εἶναι χθονός,
ὥς δαιμονῶντας κἀνατρέψοντας πόλιν.
ἐπεὶ δὲ κρεῖσσον τὸ κακὸν ἐστὶ τὰγαθοῦ,
μὴ ἔστιν ἄλλη μηχανὴ σωτηρίας. 890
ἀλλ' οὐ γὰρ εἰπεῖν οὔτ' ἐμοὶ τόδ' ἀσφαλές

872 σκότφ Wakefield 878 καγὼ schol.: ἀγὼ codd. | τί δρῶν οὐ, ποῖα² rec.: τί δρῶν, ποῖα G, τί δρῶν ὅποια r | ἀγὼ ἴπιτιμῶν Geel (τί μὴ δρῶν schol.) 882 μείξαντες codd. | μέλη Earle 884 συγκατασκάψῃ Herwerden 885 λόγοισι (λόγοις M) τοῖς ἐμοῖς τις codd.: corr. Porson

πικρόν τε τοῖσι τὴν τύχην κεκτημένοις
 πόλει παρασχεῖν φάρμακον σωτηρίας,
 ἄπειμι, χαίρεθ'· εἰς γὰρ ὦν πολλῶν μετὰ
 τὸ μέλλον, εἰ χρή, πείσομαι· τί γὰρ πάθω; 895

ΚΡ. ἐπίσχες αὐτοῦ, πρέσβυ. ΤΕΙ. μὴ ἵπιλαμβάνου.

ΚΡ. μεῖνον, τί φεύγεις; ΤΕΙ. ἡ τύχη σ', ἀλλ' οὐκ ἐγώ.

ΚΡ. φράσον πολίταις καὶ πόλει σωτηρίαν.

ΤΕΙ. βούλῃ σὺ μέντοι κούχι βουλήσῃ τάχα.

ΚΡ. καὶ πῶς πατρώαν γαῖαν οὐ σῶσαι θέλω; 900

ΤΕΙ. θέλεις ἀκούσαι δῆτα καὶ σπουδὴν ἔχεις;

ΚΡ. ἐς γὰρ τί μᾶλλον δεῖ προθυμίαν ἔχειν;

ΤΕΙ. κλύοις ἂν ἤδη τῶν ἐμῶν θεσπισμάτων.
 πρῶτον δ' ἐκείνο βούλομαι σαφῶς μαθεῖν,
 ποῦ ἔστιν Μενοικεύς, ὅς με δεῦρ' ἐπήγαγεν; 905

ΚΡ. ὅδ' οὐ μακρὰν ἄπεστι, πλησίον δέ σου.

ΤΕΙ. ἀπελθέτω νυν θεσφάτων ἐμῶν ἐκάς.

ΚΡ. ἐμὸς πεφυκὼς παῖς ἂν δεῖ σιγήσεται.

ΤΕΙ. βούλῃ παρόντος δῆτά σοι τούτου φράσω;

ΚΡ. κλύων γὰρ ἂν τέρποιτο τῆς σωτηρίας. 910

ΤΕΙ. ἄκουε δὴ νυν θεσφάτων ἐμῶν ὁδόν·
 ἂν δρῶντες ἂν σώσαιτε Καδμείων πόλιν.
 σφάξαι Μενοικέα τόνδε δεῖ σ' ὑπὲρ πάτρας
 σὸν παῖδ', ἐπειδὴ τὴν τύχην αὐτὸς καλεῖς.

ΚΡ. τί φῆς; τίν' εἶπας τόνδε μῦθον, ὦ γέρον; 915

ΤΕΙ. ἄπερ πέφηνε, ταῦτα κἀνάγκη σε δρᾶν.

ΚΡ. ὦ πολλὰ λέξας ἐν βραχεὶ χρόνῳ κακά.

ΤΕΙ. σοί γ', ἀλλὰ πατρίδι μεγάλα καὶ σωτήρια.

912 del. Kirchhoff | ἂν δρῶντες ἂν μάλιστα σώσaiμεν πόλιν Καδμείων Μ

915 γρ. τί φῆς; ἐμὸν παῖδ' ἔνεκα γῆς σφάξαι θέλεις; schol. 916 πέφηνε

Camper: πέφυκε codd. 917 λόγῳ Nauck

- ΚΡ. οὐκ ἔκλυον, οὐκ ἤκουσα· χαιρέτω πόλις.
 ΤΕΙ. ἀνὴρ ὃδ' οὐκέθ' αὐτός· ἐκνευεὶ πάλιν. 920
 ΚΡ. χαίρων ἴθ'· οὐ γὰρ σὼν με δεῖ μαντευμάτων.
 ΤΕΙ. ἀπόλωλεν ἀλήθει', ἐπεὶ σὺ δυστυχεῖς;
 ΚΡ. ὦ πρὸς σε γονάτων καὶ γερασμίου τριχός,
 ΤΕΙ. τί προσπίτνεις με; δυσφύλακτ' αἶνει κακά.
 ΚΡ. σίγα· πόλει δὲ τούσδε μὴ λέξης λόγους. 925
 ΤΕΙ. ἀδικεῖν κελεύεις μ'· οὐ σιωπήσαιμεν ἄν.
 ΚΡ. τί δὴ με δράσεις; παῖδά μου κατακτενεῖς;
 ΤΕΙ. ἄλλοις μελήσει ταῦτ', ἐμοὶ δ' εἰρήσεται.
 ΚΡ. ἐκ τοῦ δ' ἐμοὶ τόδ' ἦλθε καὶ τέκνῳ κακόν;
 ΤΕΙ. ὀρθῶς μ' ἐρωτᾷς κεῖς ἀγῶν' ἔρχῃ λόγων. 930
 δεῖ τόνδε θαλάμαις, οὐ δράκων ὁ γηγενῆς
 ἐγένετο Δίρκης ναμάτων ἐπίσκοπος,
 σφαγέντα φόνιον αἶμα γῇ δοῦναι χοὰς
 Κάδμου παλαιῶν Ἄρεος ἐκ μηνιμάτων,
 ὃς γηγενεῖ δράκοντι τιμωρεῖ φόνον. 935
 καὶ ταῦτα δρῶντες σύμμαχον κτήσεσθ' Ἄρη.
 χθὼν δ' ἀντὶ καρποῦ καρπὸν ἀντί θ' αἵματος
 αἶμ' ἣν λάβῃ βρότειον, ἔξετ' εὐμενῇ
 γῇ, ἥ ποθ' ἡμῖν χρυσοπήληκα στάχυν
 σπαρτῶν ἀνῆκεν· ἐκ γένους δὲ δεῖ θανεῖν 940
 τοῦδ' ὃς δράκοντος γέννος ἐκπέφυκε παῖς.
 σὺ δ' ἐνθάδ' ἡμῖν λοιπὸς εἰ σπαρτῶν γένους
 ἀκέραιος, ἐκ τε μητρὸς ἀρσένων τ' ἄπο,
 οἱ σοί τε παῖδες. Αἴμονος μὲν οὖν γάμοι
 σφαγὰς ἀπείργουσ'· οὐ γὰρ ἐστὶν ἡθεος· 945

920 οὐκέτ' αὐτός codd.: corr. Valckenaer
 αἰτῇ codd.

924 αἶνει Elmsley:

κεῖ μὴ γὰρ εὐνῆς ἤψατ', ἀλλ' ἔχει λέχος·
 οὗτος δὲ πῶλος τῇδ' ἀνειμένος πόλει
 θανὼν πατρώαν γαῖαν ἐκώσσειεν ἄν.
 πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισί τε
 θήσει, μέλαιναν κῆρ' ἐπ' ὄμμασιν βαλὼν, 950
 κλεινάς τε Θήβας. τοῖνδ' ἐλοῦ δυοῖν πότμοι
 τὸν ἕτερον· ἡ γὰρ παῖδα σῶσον ἡ πόλιν.

τὰ μὲν παρ' ἡμῶν πάντ' ἔχεις· ἡγοῦ, τέκνον,
 πρὸς οἶκον. ὅστις δ' ἐμπύρῳ χρήται τέχνη,
 μάταιος· ἦν μὲν ἐχθρὰ σημήνας τύχη, 955
 πικρὸς καθέστηχ' οἷς ἄν οἰωνοσκοπῇ·
 ψευδῇ δ' ὑπ' οἴκτου τοῖσι χρωμένοις λέγων
 ἀδικεῖ τὰ τῶν θεῶν. Φοῖβον ἀνθρώποις μόνον
 χρῆν θεσπιωδεῖν, ὃς δέδοικεν οὐδένα.

Χο. Κρέον, τί σιγᾶς γῆρυν ἄφθογγον σχάσας; 960
 κάμοι γὰρ οὐδὲν ἦσσαν ἐκπληξίς πάρα.

Κρ. τί δ' ἄν τις εἴποι; δῆλον οἷ γ' ἐμοὶ λόγοι.
 ἐγὼ γὰρ οὐποτ' ἐς τόδ' εἰμι συμφορᾶς,
 ὥστε σφαγέντα παῖδα προσθεῖναι πόλει.
 πᾶσιν γὰρ ἀνθρώποισι φιλότεκνος βίος, 965
 οὐδ' ἄν τὸν αὐτοῦ παῖδά τις δοίῃ κτανεῖν.
 μή μ' εὐλογεῖτω τὰμά τις κτείνων τέκνα.
 αὐτὸς δ', ἐν ὥραίῳ γὰρ ἔσταμεν βίου,
 θνήσκειν ἔτοιμος πατρίδος ἐκλυτήριον.
 ἀλλ' εἶα, τέκνον, πρὶν μαθεῖν πᾶσαν πόλιν, 970
 ἀκόλαστ' ἐάσας μάντεων θεσπίσματα,
 φεῦγ' ὥς τάχιστα τῆσδ' ἀπαλλαχθεὶς χθονός·

λέξει γὰρ ἀρχαῖς καὶ στρατηλάταις τάδε,
 πύλας ἐφ' ἐπτά καὶ λοχαγέτας μολών·
 κὰν μὲν φθάσωμεν, ἔστι σοι σωτηρία· 975
 ἦν δ' ὑστερήσης, οἰχόμεσθα, κατθανῇ.

ΜΕΝΟΙΚΕΤΣ.

ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων;
 ΚΡ. ὅπου χθονὸς τῆσδ' ἐκποδὼν μάλιστ' ἔση.
 ΜΕ. οὐκουν σὲ φράζειν εἰκός, ἐκπονεῖν δ' ἐμέ;
 ΚΡ. Δελφούς περάσας— ΜΕ. ποῖ με χρή, πάτερ,
 μολεῖν; 980
 ΚΡ. Αἰτωλίδ' ἐς γῆν. ΜΕ. ἐκ δὲ τῆσδε ποῖ περῶ;
 ΚΡ. Θεσπρωτὸν οὔδας. ΜΕ. σεμνὰ Δωδώνης βάθρα;
 ΚΡ. ἔγνωσ. ΜΕ. τί δὴ τόδ' ἔρυμά μοι γενήσεται;
 ΚΡ. πόμπιμος ὁ δαίμων. ΜΕ. χρημάτων δὲ τίς πόρος;
 ΚΡ. ἐγὼ πορεύσω χρυσόν.
 ΜΕ. εὖ λέγεις, πάτερ. 985

χώρει νυν· ὥς σὴν πρὸς κασιγνήτην μολών,
 ἧς πρῶτα μαστὸν εἴλκυσ', Ἰοκάστην λέγω,
 μητρὸς στερηθεὶς ὀρφανός τ' ἀποζυγεῖς,
 προσηγορήσας εἴμι καὶ σώσω βίον.
 ἀλλ' εἶα, χώρει· μὴ τὸ σὸν κωλύετω. 990

γυναῖκες, ὥς εὖ πατρὸς ἐξεῖλον φόβον
 κλέψας λόγοισιν, ὥσθ' ἂ βούλομαι τυχεῖν·
 ὅς μ' ἐκκομίζει, πόλιν ἀποστερῶν τύχης,
 καὶ δειλία δίδωσι. καὶ συγγνωστὰ μὲν
 γέροντι, τοῦμόν δ' οὐχὶ συγγνώμην ἔχει, 995

983 δὴ τόδ' ἔρυμα Musgrave: δῆτ' ἔρυμα codd.
 γορήσας...σώσω Hartung: προσηγορήσων...σώσων codd.

989 προση-

προδότην γενέσθαι πατρίδος ἥ μ' ἐγείνατο.
 ὥς οὖν ἂν εἰδῇτ', εἴμι καὶ σώσω πόλιν
 ψυχὴν τε δώσω τῇσδ' ὑπερθανεῖν χθονός.
 αἰσχροὺν γάρ· οἱ μὲν θεσφάτων ἐλεύθεροι
 οὐκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι 1000
 στάντες παρ' ἀσπίδ' οὐκ ὀκνήσουσιν θανεῖν,
 πύργων πάροιθε μαχόμενοι πάτρας ὕπερ,
 ἐγὼ δὲ πατέρα καὶ κασίγνητον προδοὺς
 πόλιν τ' ἐμαυτοῦ δειλὸς ὥς ἔξω χθονὸς
 ἄπειμ'; ὅπου δ' ἂν ζῶ, κακὸς φανήσομαι; 1005
 μὰ τὸν μετ' ἄστρον Ζῆν' Ἄρη τε φοίνιον,
 ὃς τοὺς ὑπερτείλαντας ἐκ γαίας ποτὲ
 σπαρτοὺς ἄνακτας τῇσδε γῆς ἰδρύνσατο,
 ἀλλ' εἴμι καὶ στὰς ἐξ ἐπάλξεων ἄκρων
 σφάζας ἐμαυτὸν σηκὸν ἐς μελαμβαθῇ 1010
 δράκοντος, ἔνθ' ὁ μάντις ἐξηγήσατο,
 ἐλευθερώσω γαῖαν· εἴρηται λόγος.

στεῖχω δέ, θανάτου δῶρον οὐκ αἰσχροὺν πόλει
 δώσω, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα.
 εἰ γὰρ λαβὼν ἕκαστος ὅ τι δύναϊτό τις 1015
 χρηστὸν διέλθοι τοῦτο κὰς κοινὸν φέροι
 πατρίδι, κακῶν ἂν αἱ πόλεις ἐλασσόνων
 πειρώμεναι τὸ λοιπὸν εὐτυχοῖεν ἄν.

Χο. ἔβας, ἔβας, στρ.
 ὦ πτεροῦσσα, γᾶς λόχευμα
 νερτέρου τ' Ἐχίδνας, 1020
 Καδμείων ἀρπαγά,
 πολύφθορος, πολύστονος,

μιξοπάρθενος,

^{el. 7. 101}
δαίον τέρας,

^{101. 101. 101. 101}
φοιτάσιν πτεροῖς

χαλαῖσί τ' ὠμοσίτοις·

1025

Διρκαίων ἅ ποτ' ἐκ

τόπων νέους πεδαίρουσ'

^{101. 101} ἄλυρον ἀμφὶ ¹μοῦσαν

ὀλομέναν Ἐρινὺν

ἔφερες ἔφερες ἄχρα πατρίδι

1030

φόνια· φόνιος ἐκ θεῶν

ὃς τάδ' ἦν ὁ πράξας.

^{101. 101. 101} ἰάλεμοι δὲ ματέρων,

ἰάλεμοι δὲ παρθένων

ἐστέναζον οἴκοις·

1035

ἱηήιον βοάν,

ἱηήιον μέλος

ἄλλος ἄλλ' ἐπωτότυζε

διαδοχαῖς ἀνὰ πτόλιν.

βροντᾶ δὲ στεναγμὸς

ἀχά τ' ἦν ὅμοιος,

1040

ὁπότε πόλεος ἀφανίσκειν

ἃ πτεροῦσσα παρθένος τιν' ἀνδρῶν.

χρόνῳ δ' ἔβα

ἀντ.

Πυθίαις ἀποστολαῖσιν

Οἰδίπους ὁ τλάμων

Θηβαίαν τάνδε γᾶν

1045

τότ' ἀσμένους, πάλιν δ' ἄχῃ·

1029 ὀλομέναν τ' codd. pap: corr. Hartung

1036 sq. ἱηήιον pap:

ἱήιον codd. 1038 ἄλλ' Battier: ἄλλον codd.

1040 ἀχά Musgrave:

αχαι pap, ιαχά codd.

1041 πολεος pap, πόλεως codd.

ματρὶ γὰρ γάμους
 δυσγάμους τάλας
 καλλίνικος ὦν
 αἰνιγμάτων συνάπτει,
 μαιίνει δὲ πτόλιν· 1050
 δι' αἱμάτων δ' ἀμείβει
 μῦσαρὸν εἰς ἀγῶνα
 καταβαλὼν ἀραῖσι
 τέκεα μέλεος. ἀγάμεθ', ἀγάμεθ',
 ὃς ἐπὶ θάνατον οἷχεται 1055
 γᾶς ὑπὲρ πατρώας,
 Κρέοντι μὲν λιπὼν γόους,
 τὰ δ' ἐπτάπυργα κληῖθρα γᾶς
 καλλίνικα θήσων.
 γενοίμεθ' ὦδε ματέρες 1060
 γενοίμεθ' εὐτεκνοι, φίλα
 Παλλάς, ἃ δράκοντος αἶμα
 λιθόβολον κατειργάσω,
 Καδμεΐαν μέριμναν
 ὀρμήσας' ἐπ' ἔργον,
 ὅθεν ἐπέσυτο τάνδε γαῖαν 1065
 ἀρπαγαῖσι δαιμόνων τις ἄτα.

ΑΓΓΕΛΟΣ.

ὦή, τίς ἐν πύλαισι δωμάτων κυρεῖ;
 ἀνοίγετ', ἐκπορεύετ' Ἰοκάστην δόμων.
 ὦή μάλ' αὐθις· διὰ μακροῦ μὲν, ἀλλ' ὅμως
 ἔξελθ', ἄκουσον, Οἰδίπου κλεινὴ δάμαρ, 1070

1048 ὁ τάλας codd.: corr. King 1050 πτόλιν Triclinius: πόλιν
 codd. 1065 γαῖαν Battier: γᾶν codd.

λήξασ' ὀδυρμῶν πενθίμων τε δακρύων.

Ιο. ᾧ φίλτατ', οὐ που ξυμφορὰν ἤκεις φέρων
 Ἐτεοκλέους θανόντος, οὐ παρ' ἀσπίδα
 βέβηκας αἰεὶ πολεμίων εἵργων βέλη;
 [τί μοί ποθ' ἤκεις καινὸν ἀγγελῶν ἔπος;] 1075
 τέθνηκεν ἢ ζῇ παῖς ἐμός; σήμαινέ μοι.

ΑΓΓ. ζῇ, μὴ τρέσῃς τόδ', ὥς σ' ἀπαλλάξω φόβου.

Ιο. τί δ'; ἐπτάπυργοι πῶς ἔχουσι περιβολαί;

ΑΓΓ. ἐστᾶσ' ἄθραυστοι, κοῦκ ἀνῆρπασται πόλις.

Ιο. ἦλθον δὲ πρὸς κίνδυνον Ἀργείου δορός; 1080

ΑΓΓ. ἀκμήν γ' ἐπ' αὐτήν· ἀλλ' ὁ Καδμείων Ἄρης
 κρείσσων κατέστη τοῦ Μυκηναίου δορός.

Ιο. ἐν εἰπέ πρὸς θεῶν, εἴ τι Πολυνείκους πέρι
 οἶσθ'· ὥς μέλει μοι καὶ τόδ', εἰ λεύσσει φάος.

ΑΓΓ. ζῇ σοι ξυνωρίς ἐς τόδ' ἡμέρας τέκνων. 1085

Ιο. εὐδαιμονοίης. πῶς γὰρ Ἀργείων δόρυ
 πυλῶν ἀπεστήσασθε πυργηρούμενοι;
 λέξουν, γέροντα τυφλὸν ὥς κατὰ στέγας
 ἐλθοῦσα τέρψω, τῇσδε γῆς σεσωμένης.

ΑΓΓ. ἐπεὶ Κρέοντος παῖς ὁ γῆς ὑπερθανὼν 1090
 πύργων ἐπ' ἄκρων στας μελάνδεται ξίφος
 λαιμῶν διήκε τῇδε γῇ σωτήριον,
 λόχους ἔνειμεν ἐπτά καὶ λοχαγέτας
 πύλας ἐφ' ἐπτά, φύλακας Ἀργείου δορός,
 σὸς παῖς, ἐφέδρους <θ'> ἱππότας μὲν ἱππόταις
 ἔταξ', ὀπλίτας δ' ἀσπιδηφόροις ἔπι, 1096
 ὥς τῷ νοσοῦντι τειχέων εἴη δορός

ἀλκὴ δι' ὀλίγου. περγάμων δ' ἀπ' ὀρθίων
 λεύκασπιν εἰσορῶμεν Ἀργείων στρατόν,
 Τευμησὸν ἐκλιπόντα καὶ τάφρου πέλας 1100
 [δρόμῳ συνῆψεν ἄστν Καδμείας χθονός].
 παιὰν δὲ καὶ σάλπιγγες ἐκελάδουν ὁμοῦ
 ἐκεῖθεν ἔκ τε τειχέων ἡμῶν παρά.

καὶ πρῶτα μὲν ^{προσῆγε} Νηίσταις πύλαις
 λόχον πυκναῖσιν ἀσπίσιν πεφρικότα 1105
 ὁ τῆς κυναγοῦ Παρθενοπαῖος ἔκγονος,
 ἐπίσημ' ἔχων οἰκεῖον ἐν μέσῳ σάκει,
 ἐκηβόλοις τόξοισιν Ἀταλάντην κύπρον
 χείρουμένην Αἰτωλόν. ἐς δὲ Προϊτίδας
 πύλας ἐχώρει σφάγι' ἔχων ἐφ' ἄρματι 1110
 ὁ μάντις Ἀμφιάραος, οὐ σημει' ἔχων
 ὑβρισμέν', ἀλλὰ σωφρόνως ἄσημ' ὄπλα.
 Ὠγύγια δ' ἐς πυλώμαθ' Ἴππομέδων ἀναξ
 ἔστειχ' ἔχων σημεῖον ἐν μέσῳ σάκει
 στικτοῖς Πανόπτην ὄμμασιν δεδορκότα 1115
 [τὰ μὲν σὺν ἄστρων ἐπιτολαῖσιν ὄμματα
 βλέποντα, τὰ δὲ κρύπτοντα δυνόντων μέτα,
 ὡς ὕστερον θανόντος εἰσορᾶν παρήν].
 Ὅμολωσίσιν δὲ τάξιν εἶχε πρὸς πύλαις
 Τυδεύς, λέοντος δέρος ἔχων ἐπ' ἀσπίδι 1120
 χαίτη πεφρικός· δεξιᾷ δὲ λαμπάδα
 Τιτὰν Προμηθεὺς ἔφερεν ὡς πρήσων πόλιν.
 ὁ σὸς δὲ Κρηναίαισι Πολυνείκης πύλαις
 Ἄρη προσῆγε· ^{ἢ φοβησά} Ποτνιαδες δ' ἐπ' ἀσπίδι

1101 del. Kirchhoff 1104 νηίσταις tab: νηίταις codd. 1116—

1118 del. Bergk 1120 ἐπ' ἀσπίδι: fort. ἐπ' αὐχένι 1121 δεξιᾷ:

fort. ἐν σάκει

ἐπίσημα πῶλοι δρομάδες ἐσκίρτων φόβῳ, 1125
 εὖ πως στρόφιγξιν ἔνδοθεν κυκλούμεναι
 πόρπαχ' ὑπ' αὐτόν, ὥστε μαίνεσθαι δοκεῖν.
 ὁ δ' οὐκ ἔλασσον Ἄρεος ἐς μάχην φρονῶν
 Καπανεὺς προσῆγε λόχον ἐπ' Ἠλέκτραις πύλαις.
 σιδηρονώτοις δ' ἀσπίδος τύποις ἐπῆν 1130
 γίγας ἐπ' ὤμοις γηγενῆς ὅλην πόλιν
 φέρων μοχλοῖσιν ἐξανασπάσας βάθρων,
 ὑπόνοϊαν ἡμῖν οἶα πείσεται πόλις.
 ταῖς δ' ἐβδόμαις Ἄδραστος ἐν πύλαισιν ἦν,
 ἑκατὸν ἐχίδναις ἀσπιδ' ἐκπληρῶν γραφῇ, 1135
 ὕδρας ἔχων λαιοῖσιν ἐν βραχίοισιν
 Ἄργεῖον αὐχμηρ'. ἐκ δὲ τειχέων μέσων
 δράκοντες ἔφερον τέκνα Καδμείων γνάθοις.
 παρῆν δ' ἐκάστου τῶνδ' ἐμοι θεάματα
 ξύνθημα παραφέροντι ποιμέσιν λόχων. 1140
 καὶ πρῶτα μὲν τόξοισι καὶ μεσαγκύλοις
 ἐμαρνάμεσθα σφενδόναις θ' ἐκηβόλοις
 πέτρων τ' ἀραγμοῖς· ὥς δ' ἐνικῶμεν μάχῃ,
 ἔκλαγξε Τυδεὺς χῶ σὸς ἐξαίφνης γόνος·
 ὦ τέκνα Δαναῶν, πρὶν κατεξάνθαι βολαῖς, 1145
 τί μέλλετ' ἄρδην πάντες ἐμπίπτειν πύλαις,
 γυμνῆτες ἱππῆς ἀρμάτων τ' ἐπιστάται;
 ἡχῆς δ' ὅπως ἤκουσαν, οὔτις ἀργὸς ἦν·
 πολλοὶ δ' ἔπιπτον κρᾶτας αἵματούμενοι,
 ἡμῶν τ' ἐς οὐδ' αὖ εἶδες ἂν πρὸ τειχέων 1150
 πυκνοὺς κυβιστητῆρας ἐκπεπνευκότας·
 ξηρὰν δ' ἔδευον γαῖαν αἵματος ῥοαῖς.

1130 σιδηρονώτου...κύκλοις tab

1136 ὕδραν tab

1143 πέτρων

Wecklein: πετρῶν codd.

ὁ δ' Ἀρκάς, οὐκ Ἀργεῖος, Ἀταλάντης γόνος
 τυφῶς πύλαισιν ὥς τις ἐμπεσὼν βοᾷ
 πῦρ καὶ δικέλλας, ὥς κατασκάψων πόλιν· 1155
 ἀλλ' ἔσχε μαργῶντ' αὐτὸν ἐναλίου θεοῦ
 Περικλύμενος παῖς λᾶαν ἐμβαλὼν κάρα
 ἀμαξοπληθῇ, γεῖσ' ἐπάλξεων ἄπο·
 ξανθὸν δὲ κρᾶτα διεπάλυνε καὶ ῥαφὰς
 ἔρρηξεν ὀστέων, ἄρτι δ' οἰνωπὸν γένυν 1160
 καθημάτωσεν· οὐδ' ἀποίσεται βίον
 τῇ καλλιτόξῳ μητρὶ Μαινάλου κόρη.
 ἐπεὶ δὲ τάσδ' ἐσεῖδεν εὐτυχεῖς πύλας,
 ἄλλας ἐπῆει παῖς σός, εἰπόμην δ' ἐγώ.
 ὀρώ δὲ Τυδέα καὶ παρασπιστὰς πυκνοὺς 1165
 Αἰτωλίσιν λόγχαισιν εἰς ἄκρον στόμα
 πύργων ἀκοντίζοντας, ὥστ' ἐπάλξεων
 λιπεῖν ἐρίπνας φύλακας· ἀλλὰ νιν πάλιν,
 κυναγὸς ὡσεῖ, παῖς σὸς ἐξαθροίζεται,
 πύργοις δ' ἐπέστησ' αὔθις. ἐς δ' ἄλλας πύλας
 ἤπειγόμεσθα, τοῦτο παύσαντες νοσοῦν. 1171
 Καπανεὺς δὲ πῶς εἵποιμ' ἂν ὥς ἐμαίνετο;
 μακραύχενος γὰρ κλίμακος προσαμβάσεις
 ἔχων ἐχώρει καὶ τοσόνδ' ἐκόμπασε,
 μῆδ' ἂν τὸ σεμνὸν πῦρ νιν εἰργαθεῖν Διὸς 1175
 τὸ μὴ οὐ κατ' ἄκρων περγάμων ἐλεῖν πόλιν.
 καὶ ταῦθ' ἅμ' ἠγόρευε καὶ πετρούμενος
 ἀνεῖρφ' ὑπ' αὐτὴν ἀσπίδ' εἰλίξας δέμας,
 κλίμακος ἀμείβων ξέστ' ἐνηλᾶτων βάθρα.
 ἤδη δ' ὑπερβαίνοντα γεῖσα τειχέων 1180

1168 φύλακας anon.: φυγάδας codd.
 εἰργάθειν codd.

1175 εἰργαθεῖν Elmsley:

βάλλει κεραυνῷ Ζεὺς νιν· ἐκτύπησε δὲ
 χθών, ὥστε δεῖσαι πάντας· ἐκ δὲ κλιμάκων
 ἐσφενδονᾶτο χωρὶς ἀλλήλων μέλη,
 κόμαι μὲν εἰς Ὀλυμπον, αἶμα δ' ἐς χθόνα,
 χεῖρες δὲ καὶ κῶλ' ὥς κύκλωμ' Ἰξίονος 1185
 εἰλίσσεται· ἐς γῆν δ' ἔμπυρος πίπτει νεκρός.
 ὥς δ' εἶδ' Ἀδραστος Ζῆνα πολέμιον στρατῷ,
 ἔξω τάφρου καθίσεν Ἀργείων στρατόν.
 οἱ δ' αὖ παρ' ἡμῶν δεξιὸν Διὸς τέρας
 ἰδόντες ἐξήλυνον ἀρμάτων ὄχοι 1190
 ἱππῆς ὀπλῖται· κὰς μέσ' Ἀργείων ὅπλα
 συνῆψαν ἔγχη· πάντα δ' ἦν ὁμοῦ κακά·
 ἔθνησκον ἐξέπιπτον ἀντύγων ἄπο,
 τροχοὶ τ' ἐπήδων ἄξονές τ' ἐπ' ἄξοσι,
 νεκροὶ δὲ νεκροῖς ἐξεσωρεύονθ' ὁμοῦ. 1195

πύργων μὲν σὺν γῆς ἐσχομεν κατασκαφὰς
 ἐς τὴν παροῦσαν ἡμέραν· εἰ δ' εὐτυχῆς
 ἔσται τὸ λοιπὸν ἥδε γῆ, θεοῖς μέλει·
 καὶ νῦν γὰρ αὐτὴν δαιμόνων ἐσωσέ τις.

ΧΟ. καλὸν τὸ νικᾶν· εἰ δ' ἀμείνον' οἱ θεοὶ 1200
 γνώμην ἔχουσιν, εὐτυχῆς εἶην ἐγώ.

ΙΟ. καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει·
 παῖδές τε γάρ μοι ζῶσι κακπέφευγε γῆ.
 Κρέων δ' ἔοικε τῶν ἐμῶν νυμφευμάτων
 τῶν τ' Οἰδίου δύστηνος ἀπολαῦσαι κακῶν, 1205
 παιδὸς στερηθείς, τῇ πόλει μὲν εὐτυχῶς,
 ἰδίᾳ δὲ λυπρῶς. ἀλλ' ἀνελθέ μοι πάλιν,

1186 εἰλίσσεται' Heath: ἐλίσσεται' (ἐλίσσεται' M) codd.

1188 καθίσεν

L. Dindorf: καθεῖσεν codd.

1190 ὄχοι Musgrave: ὄχους codd.

1199 habet M solus: om. r

τί τὰπὶ τούτοις παῖδ' ἐμὼ δρασεῖετον.

ΑΓΓ. ἔα τὰ λοιπά· δεῦρ' αἰετὶ γὰρ εὐτυχεῖς.

ΙΟ. τοῦτ' εἰς ὑπόπτου εἰπας· οὐκ ἔατέον. 1210

ΑΓΓ. μεῖζόν τι χρήξεις παῖδας ἢ σεσωμένους;

ΙΟ. καὶ τὰπίλοιπά γ' εἰ καλῶς πράσσω κλύειν.

ΑΓΓ. μέθες μ'· ἔρημος παῖς ὑπασπιστοῦ σέθεν.

ΙΟ. κακόν τι κεύθεις καὶ στέγεις ὑπὸ σκότῳ.

ΑΓΓ. οὐκ ἄν γε λέξαιμ' ἐπ' ἀγαθοῖσι σοῖς κακά. 1215

ΙΟ. ἦν μή γε φεύγων ἐκφύγῃς πρὸς αἰθέρα.

ΑΓΓ. αἰαῖ· τί μ' οὐκ εἵσας ἐξ εὐαγγέλου
φήμης ἀπελθεῖν, ἀλλὰ μηνῦσαι κακά;
τὼ παῖδε τὼ σὼ μέλλετον, τολμήματα
αἴσχιστα, χωρὶς μονομαχεῖν παντὸς στρατοῦ, 1220
λέξαντες Ἀργείοισι Καδμείοισί τε
εἰς κοινὸν οἶον μήποτ' ὄφελον λόγον.

Ἐτεοκλέης δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεῖς
πύργου, κελεύσας σίγα κηρύξαι στρατῷ·
[ἔλεξε δ'· ὦ γῆς Ἑλλάδος στρατηλάται] 1225

Δαναῶν ἀριστῆς, οἵπερ ἦλθ' ἐνθάδε,
Κάδμου τε λαός, μήτε Πολυνείκους χάριν
ψυχὰς ἀπεμπολᾶτε μήθ' ἡμῶν ὑπερ.

ἐγὼ γὰρ αὐτὸς τόνδε κίνδυνον μεθεὶς
μόνος συνάψω συγγόνῳ τῷμῳ μάχην· 1230

κἂν μὲν κτάνω τόνδ', οἶκον οἰκήσωμόνος,
ἡσώμενος δὲ τῷδε παραδώσω πόλιν.

ὑμεῖς δ' ἀγῶν' ἀφέντες, Ἀργεῖοι, χθόνα
νίσεσθε, βίοτον μὴ λιπόντες ἐνθάδε.

1215 οὐκ F: κοῦκ r | σοι Reiske 1225 vid. comm. 1229 αὐτὸς
τόνδε: fort. οὐ τοσόνδε 1232 πόλιν O:μόνος πόλιν V,μόνος MB,
μόνῳ AG, δόμον L

[σπαρτῶν τε λαὸς ἄλλος ὃς κείται νεκρός.] 1235

τοσαύτ' ἔλεξε· σὸς δὲ Πολυνείκης γόνος
ἐκ τάξεων ὤρουσε κατήνυι λόγους.

πάντες δ' ἐπερρόθησαν Ἀργεῖοι τὰδε
Κάδμου τε λαὸς ὡς δίκαι' ἡγούμενοι.

ἐπὶ τοῖσδε δ' ἐσπείσαντο, καὶ μεταιχμίοις 1240
ὄρκους συνῆψαν ἐμμενεῖν στρατηλάται.

ἤδη δ' ἐκρυπτον σῶμα παγχάλκοις ὅπλοις
δισσοὶ γέροντος Οἰδίου νεανῖαι·

φίλοι δ' ἐκόσμου, τῆσδε μὲν πρόμον χθονὸς
σπαρτῶν ἀριστῆς, τὸν δὲ Δαναῖδων ἄκροι. 1245

ἔσταν δὲ λαμπρὸν χρῶμά τ' οὐκ ἠλλαξάτην
μαργῶντ' ἐπ' ἀλλήλοισιν ἰέναι δόρυ.

παρεξιόντες δ' ἄλλος ἄλλοθεν φίλων
λόγοις ἐθάρσυνόν τε κάξινύδων τὰδε·

Πολυνείκες, ἐν σοὶ Ζηνὸς ὀρθῶσαι βρέτας 1250
τρόπαιον Ἀργεῖ τ' εὐκλεᾶ δοῦναι λόγον.

Ἐτεοκλέα δ' αὖ· νῦν πόλεως ὑπερμαχεῖς,
νῦν καλλίνικος γενόμενος σκήπτρων κρατεῖς.

τὰδ' ἡγόρευον παρακαλοῦντες ἐς μάχην.

μάντις δὲ μῆλ' ἔσφαζον, ἐμπύρους τ' ἀκμὰς 1255
ῥήξεις τ' ἐνώμων ὑγρότητ' ἐναντίαν

ἄκραν τε λαμπάδ', ἣ δυοῖν ὄρους ἔχει,
νίκης τε σῆμα καὶ τὸ τῶν ἡσσωμένων.

ἀλλ' εἴ τι ν' ἀλκὴν ἢ σοφοὺς ἔχεις λόγους
ἢ φίλτρ' ἐπφδῶν, στεῖχ', ἐρήτυσον τέκνα 1260

δεινῆς ἀμίλλης, ὡς ὁ κίνδυνος μέγας

[καὶ τὰθλα δεινά· δάκρυά σοι γενήσεται

1235 om. rec. | ὅσος recc. 1241 ἐμμένειν codd.: corr. Elmsley
1256 ῥήξεις codd.: κύστεως Wecklein 1262 sq. del. Valckenaer

δισσοῖν στερείσῃ τῇδ' ἐν ἡμέρᾳ τέκνοιν.]

Ιο. ὦ τέκνον ἔξελθ', Ἀντιγόνη, δόμων πάρος·
οὐκ ἐν χορείαις οὐδὲ παρθελεύμασι 1265
νῦν σοὶ προχωρεῖ δαιμόνων κατάστασις,
ἀλλ' ἄνδρ' ἀρίστῳ καὶ κασιγνήτῳ σέθεν
εἰς θάνατον ἐκνεύοντε κωλύσαί σε δεῖ
ξύν μητρὶ τῇ σῇ μὴ πρὸς ἀλλήλοιν θανεῖν.

Αν. τίν', ὦ τεκοῦσα μήτηρ, ἔκπληξιν νέαν 1270
φίλοις αὐτεῖς τῶνδε δωμάτων πάρος;

Ιο. ὦ θύγατερ, ἔρρει σῶν κασιγνήτων βίος.

Αν. πῶς εἶπας; Ιο. αἰχμὴν εἰς μίαν καθέστατον.

Αν. οἱ γὰρ τί λέξεις, μήτηρ; Ιο. οὐ φίλ', ἀλλ' ἔπου.

Αν. ποῖ, παρθενώνας ἐκλιποῦς; Ιο. ἀνὰ στρατόν.

Αν. αἰδούμεθ' ὄχλον. Ιο. οὐκ ἐν αἰσχύνῃ τὰ σά.

Αν. δράσω δὲ δὴ τί; Ιο. συγγόνων λύσεις ἔριν. 1277

Αν. τί δρῶσα, μήτηρ; Ιο. προσπίτνουσ' ἐμοῦ μέτα.

Αν. ἡγοῦ σὺ πρὸς μεταίχμι', οὐ μελλητέον.

Ιο. ἔπειγ', ἔπειγε, θύγατερ· ὥς ἦν μὲν φθάσω 1280
παῖδας πρὸ λόγχης, οὐμὸς ἐν φάει βίος·
[ἦν δ' ὑστερήσης, οἰχόμεσθα, κατθανῇ.]
θανοῦσι δ' αὐτοῖς συνθανοῦσα κείσομαι.

Χο. αἰαῖ αἰαῖ 1285
τρομερὰν φρίκα, τρομερὰν φρέν' ἔχω·
διὰ σάρκα δ' ἐμὰν

ἔλεος ἔλεος ἔμολε ματέρος δειλαίας.

δίδυμα τέκεα πότερος ἄρα πότερον αἰμάξει,
ἰὼ μοι πόνων,

1263 στερείσῃ Reiske: στερήσῃ codd.

1265 οὐδὲ F: οὐδ' ἐν r

1266 σοὶ ed.: σοι codd. 1282 om. O

ἰὼ Ζεῦ, ἰὼ γὰ, 1290
 ὁμογενῇ δέραν, ὁμογενῇ ψυχὰν
 δι' ἀσπίδων, δι' αἱμάτων;
 τάλαιν' ἐγώ, τάλαινα,
 πότερον ἄρα νέκυν ὀλόμενον ἀχήσω; 1295
 φεῦ δᾶ, φεῦ δᾶ, ἀντ.
 δίδυμοι θῆρες, φόνιαι ψυχαὶ
 δορὶ παλλόμεναι
 πέσσεα πέσσεα δαί' ἀντίχ' αἱμάξετον.
 τάλανες, ὅ τι ποτὲ μονομάχον ἐπὶ φρέν' ἤλθέτην,
 βοᾶ βαρβάρῳ 1301
 ἰαχὰν στενακτὰν
 μελομέναν νεκροῖς δάκρυσι θρηνήσω.
 σχεδὸν τύχα πέλας φόνου.
 κρινεῖ ξίφος τὸ μέλλον. 1305
 πότμος ἄποτμος ὁ φόνος ἔνεκ' Ἑρινύων.
 ἀλλὰ γὰρ Κρέοντα λεύσσω τόνδε δεῦρο συννεφῇ
 πρὸς δόμους στείχοντα, παύσω τοὺς παρεστῶτας
 γόους.

ΚΡ. οἷμοι, τί δράσω; πότερ' ἐμαυτὸν ἢ πόλιν 1310
 στένω δακρύσας, ἣν πέριξ ἔχει νέφος
 τοιοῦτον ὥστε δι' Ἀχέροντος ἵεναι;
 ἐμός τε γὰρ παῖς γῆς ὅλωλ' ὑπερθανών,
 τοῦνομα λαβὼν γενναῖον, ἀνιαρὸν δ' ἐμοί·
 ὃν ἄρτι κρημνῶν ἐκ δρακοντείων ἐλὼν 1315
 αὐτοσφαγὴ δύστηνος ἐκόμισ' ἐν χεροῖν,

1292 εἰμάτων Hilberg

1295 ἀχήσω Elmsley: ἰαχήσω codd.

1302 ἰαχὰν στενακτὰν OG: ἰαχὰν γ

1305 ξίφος Hermann: φάος

codd. 1306 πότμος Dindorf: ἄποτμος codd.

1312 del. Kirchhoff

1313 ἐμός δὲ (fort. ἐμός τε) παῖς γῆς τῇσδ' Heimsoeth

βοᾷ δὲ δῶμα πᾶν· ἐγὼ δ' ἤκω μετὰ
γέρον ἀδελφὴν γραῖαν Ἰοκάστην, ὅπως
λούσῃ προθήται τ' οὐκέτ' ὄντα παῖδ' ἐμόν.
τοῖς γὰρ θανούσι χρὴ τὸν οὐ τεθνηκότα 1320
τιμὰς διδόντα χθόνιον εὖ σέβειν θεόν.

Χο. βέβηκ' ἀδελφὴ σή, Κρέων, ἔξω δόμων
κόρη τε μητρὸς Ἀντιγόνη κοινῶ ποδί.

Κρ. ποῖ καπὶ ποῖαν συμφοράν; σήμαινέ μοι.

Χο. ἤκουσε τέκνα μονομάχῳ μέλλειν δορὶ 1325
ἐς ἀσπίδ' ἥξειν βασιλικῶν δόμων ὕπερ.

Κρ. πῶς φήσ; νέκυν τοι παιδὸς ἀγαπᾶζων ἐμοῦ
οὐκ ἐς τόδ' ἦλθον, ὥστε καὶ τάδ' εἰδέναι.

Χο. ἀλλ' οἷχεται μὲν σὴ κασιγνήτῃ πάλαι·
δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέων, 1330
ἤδη πεπραῆχθαι παισὶ τοῖσιν Οἰδίπου.

Κρ. οἷμοι, τὸ μὲν σημεῖον εἰσορῶ τόδε,
σκυθρωπὸν ὄμμα καὶ πρόσωπον ἀγγέλου
στείχοντος, ὃς πᾶν ἀγγελεῖ τὸ δρώμενον. 1334

ΑΓΓΕΛΟΣ.

ὦ τάλας ἐγώ, τίν' εἴπω μῦθον ἢ τίνας λόγους;

Κρ. οἰχόμεσθ'· οὐκ εὐπροσώποις φροιμίους ἄρχῃ
λόγου.

ΑΓΓ. ὦ τάλας, δισσῶς αὐτῷ· μεγάλα γὰρ φέρω κακά.

Κρ. πρὸς πεπραγμένοισιν ἄλλοις πῆμασιν. λέγεις
δὲ τί;

ΑΓΓ. οὐκέτ' εἰσὶ σῆς ἀδελφῆς παῖδες ἐν φάει, Κρέων.

1321 εὖ σέβειν Valckenaer: εὐσεβεῖν codd. 1322 Κρέων Brunck:
κρέον (δῶμων ἔξω κρέον G) codd. 1335 γόους Porson

ΚΡ. αἰαῖ·

1340

μεγάλα μοι θροεῖς πάθεα καὶ πόλει.

ὦ δῶματ' εἰσηκούσατ' Οἰδίπου τάδε

[παίδων ὁμοίαις συμφοραῖς ὀλωλότων];

ΧΟ. ὥστ' ἂν δακρῦσαί γ', εἰ φρονοῦντ' ἐτύγχανεν.

ΚΡ. οἷμοι ξυμφορᾶς βαρυποτμωτάτας,

1345

οἷμοι κακῶν δύστηνος· ὦ τάλας ἐγώ.

ΑΓΓ. εἰ καὶ τὰ πρὸς τούτοισί γ' εἰδείης κακά.

ΚΡ. καὶ πῶς γένοιτ' ἂν τῶνδε δυσποτμώτερα;

ΑΓΓ. τέθνηκ' ἀδελφὴ σὴ δυοῖν παίδοιν μέτα.

ΧΟ. ἀνάγετ', ἀνάγετε κωκυτὸν

1350

ἐπὶ κᾶρα τε λευκοπήχεις κτύπους χεροῖν.

ΚΡ. ὦ τλήμον, οἶον τέρμον', Ἰοκάστη, βίον

γάμων τε τῶν σῶν Σφίγγος αἰνιγμοῖς ἔτλης.

πῶς καὶ πέπρακται διπτύχων παίδων φόνος

ἀρᾶς τ' ἀγώνισμ' Οἰδίπου; σήμαινέ μοι.

1355

ΑΓΓ. τὰ μὲν πρὸ πύργων εὐτυχήματα χθονὸς

οἶσθ'· οὐ μακρὰν γὰρ τειχέων περιπτυχαί,

ὥστ' οὐχ ἅπαντά σ' εἰδέναί τὰ δρώμενα.

ἐπεὶ δὲ χαλκείοις σῶμ' ἐκοσμήσανθ' ὅπλοις

οἱ τοῦ γέροντος Οἰδίπου νεανίαι,

1360

ἔστησαν ἐλθόντ' ἐς μέσον μεταίχμιον

δισσῶ †στρατηγῶ† καὶ διπλῶ στρατηλάτα

ὥς εἰς ἀγῶνα μονομάχου τ' ἀλκὴν δορός.

βλέψας δ' ἐς Ἄργος ἤκε Πολυνεΐκης ἀράς·

ὦ πότνι' Ἥρα, σὸς γάρ εἰμ', ἐπεὶ γάμοις

1365

1343 del. Geel

1344 ὥστ' ἂν δακρῦσαι Hartung: ὥστε δακρῦσαι

(ὥστ' ἐκδακρῦσαι G) codd.

1353 αἰνιγμοῖς Geel: αἰνιγμοὺς (αἰνιγμοῦς

M) codd.

1362 vid. comm.

1363 μονομάχου τ' schol.: μονο-

μαχεῖν M, μονομαχοῦν τ' r

ἔζευξ' Ἀδράστου παῖδα καὶ ναίω χθόνα,
 δός μοι κτανεῖν ἀδελφόν, ἀντήρη δ' ἐμὴν
 καθαιματώσαι δεξιὰν νικηφόρον,
 αἷσχιστον αἰτῶν στέφανον, ὁμογενῇ κτανεῖν.
 πολλοῖς δ' ἐπήει δάκρυα τῆς τύχης ὄση, 1370
 κᾶβλεψαν ἀλλήλοισι διαδόντες κόρας.
 Ἐτεοκλῆς δὲ Παλλάδος χρυσάσπιδος
 βλέψας πρὸς οἶκον ἠΰξατ'· ὦ Διὸς κόρη,
 δὸς ἔγχος ἡμῖν καλλίνικον ἐκ χερὸς
 ἐς στέρν' ἀδελφοῦ τῆσδ' ἀπ' ὠλένης βαλεῖν 1375
 κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμὴν.
 ἐπεὶ δ' ἀφείθη πυρσός, ὡς Τυρσηνικῆς
 σάλπιγγος ἡχή, σῆμα φοινίου μάχης,
 ἦξαν δράμημα δεινὸν ἀλλήλοισι ἔπι·
 κάπροι δ' ὅπως θήγοντες ἀγρίαν γένυν 1380
 <λοξὸν βλέποντες ἐμπύροισιν ὄμμασιν> 1380a
 ξυνῆψαν, ἀφρῶ διαβροχοὶ γενειάδας·
 ἦσσαν δὲ λόγχαις· ἀλλ' ὑφίζανον κύκλοις,
 ὅπως σίδηρος ἐξολισθάνοι μάτην.
 εἰ δ' ὅμμ' ὑπερσχὸν ἵτυος ἄτερος μάθοι,
 λόγχην ἐνώμα στόματι προφθῆναι θέλων. 1385
 ἀλλ' εὖ προσῆγον ἀσπίδων κερχνώμασιν
 ὀφθαλμόν, ἀργὸν ὥστε γίγνεσθαι δόρυ.
 πλείων δὲ τοῖς ὀρώσιν ἐστάλασσ' ἰδρῶς
 ἢ τοῖσι δρώσι διὰ φίλων ὀρρωδίαν.
 Ἐτεοκλῆς δὲ ποδὶ μεταψαίρων πέτρον 1390

1369 αἰτῶν rec.: αἰτῶ codd.

codd. 1380a add. e Greg. Naz. Valckenaer

(-η) codd.: corr. Porson

codd.

1379 δράμημα Cobet: δρόμημα

1383 ἐξολισθαίνου

1386 κερχνώμασιν Hesych.: κεγχρώμασιν

ἵχνους ὑπόδρομον, κῶλον ἐκτὸς ἀσπίδος
 τίθησι· Πολυνείκης δ' ἀπήντησεν δορί,
 πληγὴν σιδήρῳ παραδοθεῖσαν εἰσιδὼν,
 κνήμης τε διεπέρασεν Ἀργεῖον δόρυ·
 στρατὸς δ' ἀνηλάλαξε Δαναϊδῶν ἅπας. 1395
 καὶ τῷδε μόχθῳ γυμνὸν ὦμον εἰσιδὼν
 ὁ πρόσθε τρωθεὶς †στέρνα Πολυνείκους βία†
 διήκε λόγχην καπέδωκεν ἡδονὰς
 Κάδμου πολίταις, ἀπὸ δ' ἔθραυσ' ἄκρον δόρυ.
 ἐς δ' ἄπορον ἦκων δορὸς ἐπὶ σκέλος πάλιν 1400
 χωρεῖ, λαβὼν δ' ἀφῆκε μάρμαρον πέτρον,
 μέσον τ' ἄκοντ' ἔθραυσεν· ἐξ ἴσου δ' Ἄρης
 ἦν, κάμακος ἀμφοῖν χεῖρ' ἀπεστερημένοι·
 ἔνθεν δὲ κώπας ἀρπάσαντε φασγάνων
 ἐς ταῦτόν ἦκον, συμβαλόντε δ' ἀσπίδας 1405
 πολὺν ταραγμὸν ἀμφιβάντ' εἶχον μάχης.
 καὶ πῶς νοήσας Ἐτεοκλῆς τὸ Θεσσαλὸν
 ἐσήγαγεν σόφισμ' ὁμιλίᾳ χθονός.
 ἐξαλλαγεῖς γὰρ τοῦ παρεστῶτος πόνου,
 λαιὸν μὲν ἐς τοῦπισθεν ἀναφέρει πόδα, 1410
 πρόσω τὰ κοῖλα γαστρὸς εὐλαβούμενος·
 προβάς δὲ κῶλον δεξιὸν δι' ὀμφαλοῦ
 καθῆκεν ἔγχος σφονδύλοις τ' ἐνήρμοσεν.
 ὁμοῦ δὲ κάμψας πλευρὰ καὶ νηδὺν τάλας
 σὺν αἵματηραῖς σταγόσι Πολυνείκης πίπτει. 1415
 ὁ δ', ὡς κρατῶν δὴ καὶ νενικηκὼς μάχῃ,
 ξίφος δικῶν ἐς γαῖαν ἐσκύλευέ νιν,

1394 κνήμην V 1397 sq. fort. στεγνὰ | λόγχῃ Porson 1402 τ'
 rec.: δ' codd. 1403 ἀπεστερημένοι recc.: ἀπεστερημένοι codd.
 1404 ἀρπάσαντε O: ἀρπάσαντες r

τὸν νοῦν πρὸς αὐτὸν οὐκ ἔχων, ἐκείσε δέ.
 ὃ καὶ νιν ἔσφηλ'. ἔτι γὰρ ἐμπνέων βραχύ,
 σῶζων σίδηρον ἐν λυγρῷ πεσήματι, 1420
 μόλις μὲν, ἐξέτεινε δ' εἰς ἦπαρ ξίφος
 Ἐτεοκλέους ὁ πρόσθε Πολυνείκης πεσών.
 γαῖαν δ' ὁδᾶξ ἐλόντες ἀλλήλων πέλας
 πίπτουσιν ἄμφω κοῦ διώρισαν κράτος.

ΧΟ. φεῦ, φεῦ, κακῶν σῶν, Οἰδίπου, σ' ὅσον στένω·
 τὰς σὰς δ' ἀρὰς ἔοικεν ἐκπλήσαι θεός. 1426

ΑΓΓ. ἄκουε δὴ νυν καὶ τὰ πρὸς τούτοις κακά.
 ἐπεὶ τέκνω πεσόντ' ἐλειπέτην βίον,
 ἐν τῷδε μήτηρ ἢ τάλαινα προσπίτνει
 [σὺν παρθένῳ τε καὶ προθυμίᾳ ποδός]. 1430
 τετρωμένους δ' ἰδοῦσα καιρίους σφαγὰς
 ὤμωξεν· ὦ τέκν', ὑστέρα βοηδρόμος
 πάρειμι. προσπίτνουσα δ' ἐν μέρει τέκνα
 ἔκλαι' ἐθρήνει τὸν πολὺν μαστῶν πόνον
 στένους', ἀδελφή θ' ἢ παρασπίζουσ' ὁμοῦ· 1435
 ὦ γηροβοσκῶ μητρός, ὦ γάμους ἐμοὺς
 προδόντ' ἀδελφῶ φιλτάτω. στέρνων δ' ἄπο
 φύσημ' ἀνείς δύσθνητον Ἐτεοκλῆς ἀναξ
 ἤκουσε μητρός, κάπιθεὶς ὑγρὰν χέρα
 φωνὴν μὲν οὐκ ἀφῆκεν, ὁμμάτων δ' ἄπο 1440
 προσεῖπε δακρύοις, ὥστε σημήναι φίλα.
 ὃ δ' ἦν ἔτ' ἐμπνους, πρὸς κασιγνήτην δ' ἰδὼν
 γραῖάν τε μητέρ' εἶπε Πολυνείκης τάδε·
 ἀπωλόμεσθα, μήτερ· οἰκτίρω δὲ σέ

1430 del. Valckenaer

1438 δύσθνητον M: δύστλητον r

1444 οἰκτείρω codd.

καὶ τήνδ' ἀδελφὴν καὶ κασίγνητον νεκρόν. 1445
 φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος.
 θάψον δέ μ', ὦ τεκούσα, καὶ σύ, σύγγονε,
 ἐν γῇ πατρώᾳ, καὶ πόλιν θυμουμένην
 παρηγορεῖτον, ὥς τοσόνδε γοῦν τύχῳ
 χθονὸς πατρώας, κεῖ δόμους ἀπώλεσα. 1450
 ξυνάρμοσον δὲ βλέφαρά μου τῇ σῇ χερὶ,
 μῆτερ· τίθησι δ' αὐτὸς ὀμμάτων ἔπι·
 καὶ χαίρετ'· ἤδη γάρ με περιβάλλει σκότος.
 ἄμφω δ' ἅμ' ἐξέπνευσαν ἄθλιον βίον.
 μήτηρ δ', ὅπως ἐσεῖδε τήνδε συμφοράν, 1455
 ὑπερπαθήσας ἥρπασ' ἐκ νεκρῶν ξίφος
 κᾶπραξε δεινὰ· διὰ μέσου γὰρ αὐχένος
 ὠθεῖ σίδηρον, ἐν δὲ τοῖσι φιλτάτοις
 θανούσα κείται περιβαλοῦσ' ἀμφοῖν χέρας.
 ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων, 1460
 ἡμεῖς μὲν ὥς νικῶντα δεσπότην ἐμόν,
 οἱ δ' ὥς ἐκείνον. ἦν δ' ἔρις στρατηλάταις,
 οἱ μὲν πατάξαι πρόσθε Πολυνείκη δορί,
 οἱ δ' ὥς θανόντων οὐδαμοῦ νίκη πέλοι.
 καὶ τῷδ' ὑπεξῆλθ' Ἀντιγόνη στρατοῦ δίχα. 1465
 οἱ δ' εἰς ὅπλ' ἤσσον· εὖ δέ πως προμηθία
 καθήστο Κάδμου λαὸς ἀσπίδων ἔπι·
 κᾶφθημεν οὐπω τεύχεσιν πεφραγμένον
 Ἀργεῖον ἐσπεσόντες ἐξαίφνης στρατόν.
 κοῦδεις ὑπέστη, πεδία δ' ἐξεπίμπλασαν 1470
 φεύγοντες, ἔρρει δ' αἷμα μυρίον νεκρῶν
 λόγχαις πιτνόντων. ὥς δ' ἐνικῶμεν μάχῃ,

οἱ μὲν Διὸς τρόπαιον ἴστασαν βρέτας,
οἱ δ' ἀσπίδας συλῶντες Ἀργείων νεκρῶν
σκυλεύματ' εἴσω τειχέων ἐπέμπομεν. 1475
ἄλλοι δὲ τοὺς θανόντας Ἀντιγόνης μέτα
νεκροὺς φέρουσιν ἐνθάδ' οἰκτίσαι φίλοις.
πόλει δ' ἀγῶνες οἱ μὲν εὐτυχέστατοι
τῇδ' ἐξέβησαν, οἱ δὲ δυστυχέστατοι.

ΧΟ. οὐκ εἰς ἀκοὰς ἔτι δυστυχία 1480
δώματος ἦκει· πάρα γὰρ λεύσσειν
πτώματα νεκρῶν τρισσῶν ἤδη
τάδε πρὸς μελάθροισι κοινῷ θανάτῳ
σκοτίαν αἰῶνα λαχόντων.

ΑΝ. οὐ προκαλυπτομένα βοτρυχώδεος 1485
ἀβρὰ παρηίδος οὐδ' ὑπὸ παρθενί-
ας τὸν ὑπὸ βλεφάροισι φοίνικ' ἐρύ-
θημα προσώπου,
αἰδομένα φέρομαι βάκχα νεκύ-
ων, κράδεμνα δικούσα κόμας ἀπ' ἐ- 1490
μᾶς, στολίδα κροκόεσσαν ἀνείσα τρυφᾶς,
ἀγεμόνευμα νεκροῖσι πολύστονον. αἰαῖ, ἰὼ μοι.
ὦ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος·
ᾧ μοι μοι Θῆβαι.
σὰ δ' ἔρις—οὐκ ἔρις, ἀλλὰ φόνῳ φόνος— 1495
Οἰδιπόδα δόμον ὤλεσεν αἵματι
δεινῷ κρανθεῖς', αἵματι λυγρῷ.
τίνα προσφδὸν

1485 βοτρυχώδεος rec.: βοστρυχώδεος codd.

1491 στολίδος...

τρυφάν Porson

1496 sq. ὤλεσεν αἵματι δεινῷ κρανθεῖς' Hermann:

ὤλεσε κρανθεῖς' (κρανθεῖς) αἵματι δεινῷ codd.

1498 τίνα δὲ G

^{αἱ τοιαύται} ἤ τίνα ^{ἐλευσά} μουσποῖλον ^{ἐλευσά} στοναχὰν ἐπὶ
 δάκρυσι δάκρυσιν, ὦ δόμος ὦ δόμος, 1500
 ἀνακαλέσωμαι,
 τρισσὰ φέρουσα τάδ' αἵματα σύγγονα,
 ματέρα καὶ τέκνα, χάρματ' Ἑρινύος;
 ἂ δόμον Οἰδιπόδα πρόπαν ὤλεσε,
 τᾶς ἀγρίας ὅτε 1505
 δυσξύνετον ξυνετὸς μέλος ἔγνω
 Σφιγγὸς αἰοιδοῦ σῶμα φονεύσας.
 ἰὼ μοι, πάτερ,
 τίς Ἑλλὰς ἢ βάρβαρος ἢ
 τῶν προπάροιθ' εὐγενετῶν 1510
 ἕτερος ἔτλα κακῶν τοσῶνδ'
 αἵματος ἀμερίου τοι-
 ἄδ' ἄχεα φανερά; τάλαιν' ὥς ἐλελίζω.
 τίς ἄρ' ὄρνις ἢ δρυὸς ἢ ἐλάτας 1515
 ἀκροκόμοις ἀμφὶ κλάδοις
 ἐξομένα ^{μονομάτωρ} μονομάτωρ ὀδυρμοῖς
 ἔμοις ἄχεσι ^{συνωδός} συνωδός;
 αἰλινον αἰάγμασιν ἂ
 τοῖσδε προκλαίω μονάδ' αἰ- 1520
 ὦνα διάξουσα τὸν αἰεὶ χρόνον ἐν
 λειβομένοισιν δάκρυσιν [ἰαχήσω];
 τίν' ἐπὶ ^{πρώτον} πρῶτον ἀπὸ χαί-
 τας ^{σπαραγμοῖς} σπαραγμοῖς ἀπαρχὰς βάλω; 1525

1501 ἀνακαλέσωμαι v: ἀνακαλέσομαι r, ἀνακαλοῦμαι Wilamowitz

1502 τάδ' αἵματα Musgrave: τάδε σώματα codd.

1506 δυσξύνετον

schol. ξυνετὸς rec.: δυσξυνέτου ξυνετὸν codd.

1514 ἐλελίζω rec.:

ἐλελίζει codd.

1517 μονομάτωρ Grotius: μονομάτορος codd., μονο-

μάτορσιν Wilamowitz

1522 ἰαχήσω del. Burges

*ματρὸς ἐμῆς διδύμοι-
σι γάλακτος παρὰ μαστοῖς
ἢ πρὸς ἀδελφῶν οὐλόμεν'
αἰκίσματα νεκρῶν;
ὁτοτοτοί, λείπε σου δόμους,
ἀλᾶν ὄμμα φέρων,
πάτερ γεραίέ, δείξον,
Οἰδιπόδα, σὸν αἰῶνα μέλεον, ὃς ἐπὶ
δώμασιν ἀέριον σκότον ὄμμασι
σοῖσι βαλὼν ἔλκει μακρόπνου ζοάν.
κλύεις, ὦ κατ' αὐλὰν ἀλαίνων γεραιὸν
πόδ' ἠ̣ δεμνίοις
δύστανος ^{κεκολληθῇ} ^{ἐν} ^{ταυρῷ} ιαυῶν;*

ΟΙΔΙΠΟΥΣ.

τί μ', ὦ παρθένε, βακτρεύμασι τυφλοῦ
ποδὸς ἐξάγαγες ἐς φῶς
λεχῆρη σκοτίων ἐκ θαλάμων οἰ-
κτροτάτοισιν δακρύοισιν,
πολιὸν αἰθέρος ἀφανὲς εἶδωλον ἥ
νέκυν ἔνερθεν ἥ
πτανὸν ὄνειρον;

AN. δυστυχές ἀγγελίας ἔπος εἴ-
 ση, πάτερ, οὐκέτι σοι τέκνα λεύ-
 σσει φάος οὐδ' ἄλοχος, παραβάκτροις
 ἀπόδα σὸν τυφλόπουν θεραπεύμασιν αἰὲν ἐμόχθει,

1526 ἐν διδύμοισι codd.: ἐν om. rec.
στοῖσιν codd. 1535 ζοάν V: ζωάν r
codd. 1543 αἰθεροφανὲς Weil 1546 εἴση Battier: οἴση codd.

<ὦ> πάτερ, ὦμοι.

155c

ΟΙ. ὦμοι ἐμῶν παθέων· πάρα γὰρ στενάχειν τάδ',
αὐτεῖν.

τρισσαὶ ψυχὰι ποίᾳ μοίρᾳ

πὼς ἔλιπον φάος, ὦ τέκνον, αὔδα.

ΑΝ. οὐκ ἐπ' ^{not with Iambyz} ὀνειδесιν οὐδ' ^{not with Seidler} ἐπιχάρμασιν,

1555

ἀλλ' ὀδύνασι λέγω· σὸς ἀλάστωρ

ξίφεσι βρίθων

καὶ πυρὶ καὶ σχετλίοισι μάχαις ἐπὶ παῖδας ἔβα
σοὺς,

ὦ πάτερ, ὦμοι.

ΟΙ. αἰαῖ. ΑΝ. τί τάδε καταστένεις;

1560

ΟΙ. τέκν'. ΑΝ. <ὡς ἂν> δι' ὀδύνας ἔβας,

εἰ τὰ τέθριππά γ' ἔθ' ἄρματα λεύσσω

ἁελίου τάδε σώματα νεκρῶν

ὄμματος ἀνγαῖς σαῖς ἐπενώμας.

ΟΙ. τῶν μὲν ἐμῶν τεκέων φανερόν κακόν·

1565

ἡ δὲ τάλαιν' ἄλοχος τίνι μοι, τέκνον, ὤλετο μοίρᾳ;

ΑΝ. δάκρυα γοερὰ φανερά πασι τιθεμένα,

τέκεσι μαστὸν

ἔφερεν ἔφερεν ^{not with} ἰκέτις ἰκέτιν ὀρομένα.

ἡῦρε δ' ἐν Ἠλέκτραισι πύλαις τέκνα

1570

λωτοτρόφον κατὰ λείμακα λόγχαις

κοινὸν ἐνναλίον

μάτηρ, ὥστε λέοντας ἐναύλους,

μαρναμένους ἐπὶ τραύμασιν αἵματος

1550 ὦ add. Hermann

1556 ὁ σὸς codd.: corr. Triclinius

1559 sq. ὦ πάτερ. ΟΙ. ἰὼ μοι αἰ αἰ codd.: corr. Hermann

1561 ὡς

ἂν add. ed. (δι' ὀδύνας ἂν recc.)

1562 γ' ἔθ' Seidler: γ' ἐς codd.

ἤδη ψυχρὰν λοιβὰν φονίαν, 1575
 ἂν ἔλαχ' Ἀιδας, ὥπασε δ' Ἀρης·
 χαλκόκροτον δὲ λαβοῦσα νεκρῶν πάρα φάσγανον
 εἶσω^{διφ}
 σαρκὸς ἔβαψεν, ἄχει δὲ τέκνων ἔπεσ' ἀμφὶ
 τέκνοισιν.
 πάντα δ' ἐν ἄματι τῷδε^{ἐσθλῶ} συνάγαγεν,
 ὦ πάτερ, ἀμετέροισι δόμοισιν ἄ- 1580
 χη θεὸς ὃς τάδε τελευτᾷ.

- Χο. πολλῶν κακῶν κατῆρξεν Οἰδίπου δόμοις
 τόδ' ἡμαρ· εἴη δ' εὐτυχέστερος βίος.
- Κρ. οἴκτων μὲν ἤδη λήγεθ', ὡς ὥρα τάφου
 μνήμην τίθεσθαι· τῶνδε δ', Οἰδίπου, λόγων 1585
 ἄκουσον· ἀρχὰς τῆσδε γῆς ἔδωκέ μοι
 Ἐτεοκλέης παῖς σός, γάμων φερνὰς διδούς
 Αἴμονι κόρης τε λέκτρον Ἀντιγόνης σέθεν.
 οὐκουν σ' ἐάσω τήνδε γῆν οἰκεῖν ἔτι·
 σαφῶς γὰρ εἶπε Τειρεσίας οὐ μή ποτε 1590
 σοῦ τήνδε γῆν οἰκοῦντος εὖ πράξειν πόλιν.
 ἀλλ' ἐκκομίζου. καὶ τάδ' οὐχ ὕβρει λέγω
 οὐδ' ἐχθρὸς ὦν σοι, διὰ δὲ τοὺς ἀλάστορας
 τοὺς σοὺς δεδοικῶς μή τι γῇ πάθῃ κακόν.
- Οἱ. ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἔφυσας ἄθλιον 1595
 καὶ τλήμον', εἴ τις ἄλλος ἀνθρώπων ἔφυ·
 ὃν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν,
 ἄγονον Ἀπόλλων Λαίῳ μ' ἐθέσπισε
 φονέα γενέσθαι πατρός· ὦ τάλας ἐγώ.
 ἐπεὶ δ' ἐγενόμην, αὖθις ὁ σπείρας πατὴρ 1600

κτείνει με νομίσας πολέμιον πεφυκέναι·
 χρῆν γὰρ θανεῖν νιν ἐξ ἐμοῦ· πέμπει δέ με
 μαστὸν ποθοῦντα θηρσὶν ἄθλιον βοράν·
 οὐ σφζόμεσθα. Ταρτάρου γὰρ ὤφελεν
 ἐλθεῖν Κιθαιρῶν εἰς ἄβυσσα χάσματα, 1605
 ὅς μ' οὐ διώλεσ', ἀλλὰ δουλεύσαί τέ μοι
 δαίμων ἔδωκε Πόλυβον ἀμφὶ δεσπότην,
 κτανὼν δ' ἐμαυτοῦ πατέρ' ὁ δυσδαίμων ἐγὼ
 ἐς μητρὸς ἦλθον τῆς τάλαιπώρου λέχος
 παῖδάς τ' ἀδελφοὺς ἔτεκον, οὓς ἀπώλεσα, 1610
 ἀρὰς παραλαβὼν Λαΐου καὶ παισὶ δούς.
 οὐ γὰρ τοσοῦτον ἀσύνητος πέφυκ' ἐγὼ,
 ὥστ' εἰς ἐμ' ὄμματ' ἔς τ' ἐμῶν παίδων βίον
 ἄνευ θεῶν του ταῦτ' ἐμηχανησάμην.

εἶεν· τί δράσω δῆθ' ὁ δυσδαίμων ἐγὼ; 1615
 τίς ἡγεμών μοι ποδὸς ὁμαρτήσῃ τυφλοῦ;
 ἥδ' ἡ θανούσα; ζῶσά γ' ἂν σάφ' οἶδ' ὅτι.
 ἀλλ' εὐτεκνος ξυνωρίς; ἀλλ' οὐκ ἔστι μοι.
 ἀλλ' ἔτι νεάζων αὐτὸς εὐροιμ' ἂν βίον;
 πόθεν; τί μ' ἄρδην ὦδ' ἀποκτείνεις, Κρέον; 1620
 ἀποκτενεῖς γάρ, εἴ με γῆς ἔξω βαλεῖς.
 οὐ μὲν ἐλίξας γ' ἀμφὶ σὸν χεῖρας γόνυ
 κακὸς φανούμαι· τὸ γὰρ ἐμόν ποτ' εὐγενὲς
 οὐκ ἂν προδοίην, οὐδέ περ πράσσω κακῶς.
 Κ.Ρ. σοί τ' εὖ λέλεκται γόνατα μὴ χρώζειν ἐμά, 1625
 ἐγὼ τε ναίειν σ' οὐκ ἑάσαιμ' ἂν χθόνα.
 νεκρῶν δὲ τῶνδε τὸν μὲν ἐς δόμους χρεῶν
 ἦδη κομίζειν, τόνδε δ', ὃς πέρσων πόλιν

πατρίδα σὺν ἄλλοις ἦλθε, Πολυνείκους νέκυν,
ἐκβάλετ' ἄθαπτον τῆσδ' ὄρων ἔξω χθονός. 1630
κηρύσσεται δὲ πᾶσι Καδμείοις τάδε·

ὃς ἂν νεκρὸν τόνδ' ἢ κατα^{ταφῇ}στέφω ἀλῶ
ἢ γῇ καλύπτω, θάνατον ἀνταλλάσσεται.

[ἐὰν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς βοράν.]

σὺ δ' ἐκλιποῦσα τριπτύχους θρήνους νεκρῶν 1635
κόμιζε σαντήν, Ἀντιγόνη, δόμων ἔσω
καὶ παρθενεύου τὴν ἰοῦσαν ἡμέραν
μένους', ἐν ᾗ σε λέκτρον Αἴμονος μένει.

ΑΝ. ὦ πάτερ, ἐν οἷσις κείμεθ' ἀθλιοὶ κακοῖς.

ὥς σε στενάζω τῶν τεθνηκότων πλέον· 1640

οὐ γὰρ τὸ μὲν σοι βαρὺ κακῶν, τὸ δ' οὐ βαρὺ,
ἀλλ' εἰς ἅπαντα δυστυχῆς ἔφυς, πάτερ.

ἀτὰρ σ' ἐρωτῶ τὸν νεωστὶ κοίρανον·

τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;

τί θεσμοποιεῖς ἐπὶ ταλαιπώρῳ νεκρῷ; 1645

ΚΡ. Ἐτεοκλέους βουλευματ', οὐχ ἡμῶν, τάδε.

ΑΝ. ἄφρονά γε, καὶ σὺ μῶρος ὃς ἐπίθου τάδε.

ΚΡ. πῶς; τὰν τεταλμέν' οὐ δίκαιον ἐκπονεῖν;

ΑΝ. οὐκ, ἦν πονηρά γ' ἢ κακῶς τ' εἰρημένα.

ΚΡ. τί δ'; οὐ δικαίως ὅδε κυσὶν δοθήσεται; 1650

ΑΝ. οὐκ ἔννομον γὰρ τὴν δίκην πράσσεσθέ νιν.

ΚΡ. εἴπερ γε πόλεως ἐχθρὸς ἦν οὐκ ἐχθρὸς ὦν.

ΑΝ. οὐκοῦν ἔδωκε τῇ τύχῃ τὸν δαίμονα.

ΚΡ. καὶ τῷ τάφῳ νυν τὴν δίκην παρασχέτω.

ΑΝ. τί πλημμελήσας, τὸ μέρος εἰ μετῆλθε γῆς; 1655

1634 del. Valckenaer

1637 ἐπιοῦσαν BG, εἰσιοῦσαν MAV, ἴοῦσαν

(sic) L cum rasura ante ι

1639 ἀθλιοὶ Barnes: ἀθλοῖς codd.

1644 del. Valckenaer

- ΚΡ. ἄταφος ὃδ' ἀνὴρ, ὡς μάθης, γενήσεται.
 ΑΝ. ἐγὼ σφε θάψω, καὶ ἀπεννέπη πόλις.
 ΚΡ. σαυτὴν ἄρ' ἐγγὺς τῷδε συνθάψεις νεκρῷ.
 ΑΝ. ἀλλ' εὐκλεές τοι δύο φίλω κείσθαι πέλας.
 ΚΡ. λαζυσθε τήνδε καὶ δόμους κομίζετε. 1660
 ΑΝ. οὐ δῆτ', ἐπεὶ τοῦδ' οὐ μεθήσομαι νεκροῦ.
 ΚΡ. ἔκριν' ὁ δαίμων, παρθέν', οὐχ ἂ σοὶ δοκεῖ.
 ΑΝ. κακείνο κέκριται, μὴ ἐφυβρίζεσθαι νεκρούς.
 ΚΡ. ὡς οὔτις ἀμφὶ τῷδ' ὑγρὰν θήσει κόνιν.
 ΑΝ. ναὶ πρὸς σε τῆσδε μητρὸς Ἰοκάστης, Κρέον. 1665
 ΚΡ. μάταια μοχθεῖς· οὐ γὰρ ἂν τύχοις τάδε.
 ΑΝ. σὺ δ' ἀλλὰ νεκρῷ λουτρὰ περιβαλεῖν μ' ἔα.
 ΚΡ. ἐν τοῦτ' ἂν εἴη τῶν ἀπορρήτων πόλει.
 ΑΝ. ἀλλ' ἀμφὶ τραύματ' ἄγρια τελαμῶνας βαλεῖν.
 ΚΡ. οὐκ ἔσθ' ὅπως σὺ τόνδε τιμήσεις νέκυν. 1670
 ΑΝ. ὦ φίλτατ', ἀλλὰ στόμα γε σὸν προσπτύξομαι.
 ΚΡ. οὐδ' ἐς γάμους σοὺς συμφορὰν κτήσῃ γόοις.
 ΑΝ. ἦ γὰρ γαμοῦμαι ζῶσα παιδὶ σῷ ποτε;
 ΚΡ. πολλή σ' ἀνάγκη· ποῖ γὰρ ἐκφεύξῃ λέχος;
 ΑΝ. νύξ ἄρ' ἐκείνη Δαναΐδων μ' ἔξει μίαν. 1675
 ΚΡ. εἶδες τὸ τόλμημ' οἶον ἐξωνείδισεν;
 ΑΝ. ἴστω σίδηρος ὄρκιον τέ μοι ξίφος.
 ΚΡ. τί δ' ἐκπροθυμῇ τῶνδ' ἀπηλλάχθαι γάμων;
 ΑΝ. συμφεύξομαι τῷδ' ἀθλιωτάτῳ πατρί.
 ΚΡ. γενναιότης σοι, μωρία δ' ἔνεστί τις. 1680
 ΑΝ. καὶ ξυνθανοῦμαί γ', ὡς μάθης περαιτέρω.
 ΚΡ. ἴθ', οὐ φονεύσεις παῖδ' ἐμόν, λίπε χθόνα.

1656 ἀνὴρ Porson: ἀνήρ codd.
 μὴ Kirchhoff, σὺ δ' Wecklein

1672 οὐδ' Heath: οὐκ codd., οὐ

- ΟΙ. ὦ θύγατερ, αἰνῶ μέν σε τῆς προθυμίας.
 ΑΝ. ἀλλ' εἰ γαμοίμην, σὺ δὲ μόνος φεύγοις, πάτερ;
 ΟΙ. μέν' εὐτυχοῦσα, τὰμ' ἐγὼ στέρξω κακά. 1685
 ΑΝ. καὶ τίς σε τυφλὸν ὄντα θεραπεύσει, πάτερ;
 ΟΙ. πεσὼν ὅπου μοι μοῖρα κείσομαι πέδῳ.
 ΑΝ. ὁ δ' Οἰδίπους ποῦ καὶ τὰ κλείν' αἰνίγματα;
 ΟΙ. ὄλωλ'· ἐν ἡμάρ μ' ὠλβισ', ἐν δ' ἀπώλεσεν.
 ΑΝ. οὐκουν μετασχεῖν κάμῃ δεῖ τῶν σῶν κακῶν; 1690
 ΟΙ. αἰσχροῖα φυγὴ θυγατρὶ σὺν τυφλῷ πατρὶ.
 ΑΝ. οὐ, σωφρονούσῃ γ', ἀλλὰ γενναία, πάτερ.
 ΟΙ. προσάγαγέ νῦν με, μητρὸς ὡς ψαύσω σέθεν.
 ΑΝ. ἰδού, γεραιᾶ φιλτάτης ψαῦσον χερί.
 ΟΙ. ὦ μήτερ, ὦ ξυνάορ' ἀθλιωτάτη. 1695
 ΑΝ. οἰκτρὰ πρόκειται, πάντ' ἔχουσ' ὁμοῦ κακά.
 ΟΙ. Ἐτεοκλέους δὲ πτώμα Πολυνείκους τε ποῦ;
 ΑΝ. τῷδ' ἐκτάδην σοι κεῖσθον ἀλλήλοιν πέλας.
 ΟΙ. πρόσθε τυφλὴν χεῖρ' ἐπὶ πρόσωπα δυστυχῇ.
 ΑΝ. ἰδού, θανόντων σῶν τέκνων ἕπτου χερί. 1700
 ΟΙ. ὦ φίλα πεσήματ' ἄθλι' ἀθλίου πατρός.
 ΑΝ. ὦ φίλτατον δῆτ' ὄμμα Πολυνείκους ἐμοί.
 ΟΙ. νῦν χρησμός, ὦ παῖ, Λοξίου περαίνεται.
 ΑΝ. ὁ ποῖος; ἀλλ' ἦ πρὸς κακοῖς ἐρεῖς κακά;
 ΟΙ. ἐν ταῖς Ἀθήναις κατθανεῖν μ' ἀλώμενον. 1705
 ΑΝ. ποῦ; τίς σε πύργος Ἀτθίδος προσδέξεται;
 ΟΙ. ἱερὸς Κολωνός, δώμαθ' ἱππίου θεοῦ.
 ἀλλ' εἶα, τυφλῷ τῷδ' ὑπηρέτει πατρὶ,

1687 πέδῳ MVL: θανῶν AG 1690 κάμῃ δεῖ recc.: δεῖ κάμῃ
 codd. 1694 γεραιᾶ Valckenaer: γεραιᾶς codd., παρειᾶς F. W.
 Schmidt 1702 ὄμμα Hartung: ὄνομα codd.

ἐπεὶ προθυμῇ τῇσδε κοινοῦσθαι φυγῆς.

ΑΝ. ἴθ' ἐς^εφυγὰν τάλαιναν· ὄρεγε χέρα φίλαν, 1710
πάτερ γεραίέ, πομπίμαν
ἔχων ἔμ' ὥστε ναυσίπομπον αὔραν.

ΟΙ. ἰδοὺ πορεύομαι, τέκνον,
σύ μοι ποδαγὸς ἀθλία γενοῦ. 1715

ΑΝ. γενόμεθα, γενόμεθ' ἄθλιοί
γε δῆτα Θηβαιῶν μάλιστα παρθένων.

ΟΙ. πόθι γεραιὸν ἵχνος τίθημι;
βάκτρα πρόσφερ', ὦ τέκνον.

ΑΝ. τᾶδε τᾶδε βᾶθί μοι, 1720
τᾶδε τᾶδε πόδα τίθει
ἰσόνειρον ἰσχύν.

ΟΙ. ἰὼ ἰώ, δυστυχεστάτας φυγὰς
ἀλαΐνειν τὸν γέροντά μ' ἐκ πάτρας.
ἰὼ ἰώ, δεινὰ δείν' ἐγὼ τλάς. 1725

ΑΝ. τί τλάς; τί τλάς; οὐχ ὀρᾷ Δίκα κακούς,
οὐδ' ἀμείβεται βροτῶν ἀσυνεσίας.

ΟΙ. ὄδ' εἰμί, μοῦσαν ὃς ἐπὶ καλ-
λίνικον οὐράνιον ἔβαν
παρθένου κόρας αἰ- 1730
νιγμ' ἀσύνητον εὐρών.

ΑΝ. Σφιγγὸς ἀναφέρεις ὄνειδος.
ἄπαγε τὰ πάρος εὐτυχήματ' αὐδῶν.
τάδε σ' ἐπέμενε μέλεα πάθρα

1710 χέρα Hermann: χεῖρα codd.

1715 γενοῦ del. Wilamowitz

1716 ἄθλιοι Porson: ἄθλια codd.

1722 ἰσόνειρον Herwerden: ὥστ'

ὄνειρον codd. | ἰσχύν Hermann: ἰσχὺν ἔχων codd.

1724 ἀλαΐνειν

Musgrave: ἐλαύνων codd., ἐλαύνειν Valckenaer

φυγάδα πατρίδος ἄπο γενόμενον,
 ὦ πάτερ, θανεῖν που.
 ποθεινὰ δάκρυα παρὰ φίλαισι παρθένοις
 λιποῦσ' ἄπειμι πατρίδος ἀποπρὸ γαίας
 ἀπαρθένευτ' ἄλωμένα.

ΟΙ. φεῦ τὸ χρήσιμον φρενῶν— 1740

ΑΝ. ἐς πατρός γε συμφορὰς
 εὐκλεᾶ με θήσει.
 τάλαιν' ἐγὼ <σῶν> συγγόνου θ' ὑβρισμάτων,
 ὃς ἐκ δόμων νέκυς ἄθαιπτος οἴχεται
 μέλεος, ὅν, εἴ με καὶ θανεῖν, πάτερ, χρεών, 1745
 σκότια γὰρ καλύψω.

ΟΙ. πρὸς ἥλικας φάνηθι σάς.

ΑΝ. ἄλις ὀδυρμάτων ἐμῶν.

ΟΙ. σὺ δ' ἀμφὶ βωμίους λιτάς.

ΑΝ. κόρον ἔχουσ' ἐμῶν κακῶν. 1750

ΟΙ. ἴθ' ἀλλὰ Βρόμιος ἵνα τε ση-
 κὸς ἄβατος ὄρεσι μαινάδων.

ΑΝ. Καδμείαν, ᾧ
 νεβρίδα στολιδωσαμένα ποτ' ἐγὼ
 Σεμέλας θίασον
 ἱερὸν ὄρεσιν ^{ἀνεκὸν ἀφ' ἡλίου, ἢ} ἀνεχόρευσα,
 χάριν ἀχάριτον ἐς θεοὺς διδοῦσα; 1755

ΟΙ. ὦ πάτρας κλεινοὶ πολῖται, λεύσσειτ', Οἰδίπους ὅδε,
 ὃς τὰ κλείν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνὴρ,
 ὃς μόνος Σφιγγὸς κατέσχον τῆς μαιφόνου κράτη,

1740 Antigonaē continuant schol. al. 1743 σῶν add. Matthiae e
 schol. 1757 ἀχάριτον Elmsley: ἀχάριστον codd.

νῦν ἄτιμος αὐτὸς οἰκτρὸς ἐξελαύνομαι χθονός. 1761
 ἀλλὰ γὰρ τί ταῦτα θρηνῶ καὶ μάτην ὀδύρομαι;
 τὰς γὰρ ἐκ θεῶν ἀνάγκας θνητὸν ὄντα δεῖ φέρειν.

Χο. ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
 βίοντον κατέχοις
 καὶ μὴ λήγοις στεφανούσα.

1765

EXPLANATORY NOTES

1. ἄστροις, strictly considered, denotes the signs of the zodiac (schol.). The idea is familiar to English poetry, as in Milton's 'In spring-time when the sun with Taurus rides' (*P. L.* i. 769).—οὐρανοῦ: to be joined with ὁδόν, which is an accusative of result (cf. *viam secare*). Cf. 842 n.

2. χρυσοκολλήτοισιν: a poetic variant of χρυσόκολλος, similar to καλλιπύργωτος (*Bacch.* 19) beside καλλιπύργος. It is apparently but not really derived from a denominative verb. The sense is simply *golden*; and the latter part of the compound, as in θηλυγενής etc., tends to become otiose.

3. ἵπποισιν is instr. 'by thy steeds,' not 'with thy car' (schol.).—This celebrated exordium was copied by Theodectes (fr. 10) and by Accius in the opening lines of his *Phoenissae* (Merry p. 137).

4. Θήβαισι is *dativus termini*: 1385.

6. Φοίνισσαν...χθόνα: Tyre was an island (202 ff.); but ἐνάλιος ('sea-fringed') does not of itself necessarily imply this, as *I. A.* 165 Ἀυλίδος ἐναλίας shows.

7. παῖδα...Κύπριδος. So Hesiod *Theog.* 933 ff. αὐτὰρ Ἀργὶ ῥινοτόρῳ Κυθήρεια Φόβον καὶ Δεῖμον ἔτικτε Ἀρμονίην θ' ἣν Κάδμος ὑπέρθυμος θέτ' ἄκοιτιν. Aristophanes ridicules the Euripidean genealogies (*Ran.* 946), which have an obvious theatrical convenience.

10. μὲν is answered by τ' in v. 11, with the usual anacoluthon (*Hclid.* 234 n.): the following clause, if proceeding regularly, would have been:—ἀδελφὴ δὲ ὁμομητρία Κρέοντος.—κλήζομαι: *am knoown as*, practically a strengthened εἰμί. *Hec.* 480 ἐγὼ δ' ἐν ξείνῃ χθονὶ δὴ κέκλημαι δούλα. Other instances are quoted by Monk on *Hipp.* i. Hence passages like Soph. *O. T.* 1451 ἔα με ναίειν ὄρεσιν, ἐνθα κλήζεται οὐμὸς Κιθαιρῶν οὗτος.

11. μιᾶς, i.e., τῆς αὐτῆς, as in 156 and often.

12. **τοῦτο** covers an ellipse of *ὄνομα* (636). Spiro thinks the clause added in view of the traditions which gave to Oedipus' wife the name Euryganeia or Epicaste.

13. **γαμεῖ**. The present is not historic, but registers or identifies: 'Laius is my husband's name.' See on *Hel.* 568.—**ἄπαις** κ.τ.λ. Childlessness was regarded as a heaven-sent misfortune: *Med.* 671. The same view prevailed amongst most Oriental races.

15. **ἐρωτᾷ...ἐξαιτεῖ θ'**: *questions...and craves*. *ἐρωτᾷν* usually requires a personal object, whereas *αἰτεῖν* is followed by an accusative of the thing. For *ἐρωτᾷν* taking the place of *χρῆσθαι*=*to consult the oracle*, cf. *Xen. mem.* I. 3. 1.

16. **παίδων...κοινωνίαν**: common gift of children, *i.e.*, whom we might share. So Porson rightly gives the sense, rejecting Musgrave's *consuetudo*, *ὁμιλία*: but *κοινωνία* is not here *procreatio*, as in *Bacch.* 1276. Cf. *Plat. legg.* VI. 772 D *ὅποτε τις...κατὰ νοῦν ἑαυτῷ καὶ πρέποντα εἰς παίδων κοινωνίαν καὶ γένεσιν ἐξευρηκέναι πιστεύει*.

17. **Θήβαισιν**. The dative is historically locative in origin: E 546 *Ὅρσίλοχον πολέεσσ' ἀνδρεσσι ἀνακτα*. See Monro *H. G.* § 145, 7 (a). Parallels in Attic are *Or.* 363 *ὁ ναυτίλοισι μάντις*, *Ar. Av.* 1733 *ἄρχοντα θεοῖς μέγαν*.—**εὐίπποις**: for the mythical renown of Theban chariots see *Soph. Ant.* 149 (Jebb).

18. **μὴ σπείρε**: not 'don't beget' but = don't proceed with thy intention of begetting, don't be a begetter of children (dynamic present). For the metaphor cf. *Aesch. Theb.* 753 *ματρὸς ἀγνὰν σπείρας ἄρουραν, ἣν ἐτράφη*: *Soph. Ant.* 569 *ἀρώσιμοι γὰρ χιτῶν ἐσὶν γύαι*.

19. **εἰ** with the future in a monitory condition (Goodw. § 447).

20. **βήσεται δι' αἵματος**, 'shall be steeped in blood.' The local metaphor (*Hel.* 978 n.) has almost passed away, and should not be exaggerated by translating: 'shall wade through blood.' Thus *Or.* 757 *διὰ φόβον γὰρ ἔρχομαι*=*I am afraid*: *inf.* 384 *διὰ πόθον δ' ἐλήλυθα*=*I fain would do so*, 479, 755. Other examples are *Andr.* 416 *πατρὶ τῷ σῷ διὰ φιλημάτων ἰών*, *Hipp.* 541 *Ἐρωτα...διὰ πάσας ἰόντα συμφορὰς θνητοῖς*, *Alc.* 874, *El.* 1210 *δι' ὀδύνας ἔβας*=*thou didst experience pain*.

21. **δοὺς** is intransitive, *yielding*. Cf. *Plut. Public.* 13 *δόντα τῇ ῥήμῃ, de se ipsum citra inv. laud.* 20, p. 547 A *τούτοις δοτέον*. *Plat. Phaedr.* 250 E has *ἡδονῇ παραδούς*. Markland's *ἔνδοῦς* does not

appear to be necessary. Observe the inversion of the natural order, by which the more important idea precedes, though later in time (*hysteron proteron*): see Kuehner-Gerth § 607, 4. For πεσεῖν, *to give way to*, cf. *El.* 982 εἰς ἀνανδρίαν πεσῆ, *Or.* 695 εἰς ὀργὴν πεσών, *inf.* 69, fr. 140 ὅσοι γὰρ εἰς ἔρωτα πίπτουσιν βροτῶν. For the sense cf. *Plat. legg.* VI. 775 C, D σπείρειν οὖν παράφορος ἅμα καὶ κακὸς ὁ μεθύων κ.τ.λ.

22. The writing is awkward, even apart from the repetition of βρέφος in 25, and has provoked much criticism. Schoene's λέχους, to be taken with the following line, is an attractive remedy; but the text may be right: see on *Hel.* 674.

23. γνούς, 'becoming conscious of his fault.' Note the accumulation of participles σπείρας...γνούς...διαπείρας, which is often found in Euripides: see on *Hel.* 597 and cf. 77, 462, 1132.

24. λειμῶν': there is no evidence serving to identify 'Hera's meadow,' but Bethe has made it very probable that the text bears a trace of the old epic *Oedipodia*, in which Hera's resentment against Laius was a prominent feature. See *Introd.* p. xviii. For the worship of Hera on Mt Cithaeron cf. *Pausan.* IX. 3, *Plut. Aristid.* 11. For ἐς to be taken with ἐκθέιναι cf. *Ion* 1366, 1400.

26. μέσων, first recommended by Hermann, is to be preferred to the retention of the unusual μέσον. A maimed child was less likely to survive exposure. Wecklein, following Paley and Valckenaer, deletes this and the following line. The only serious objection is the supposed inconsistency of v. 805 χρυσοδέτοις περόναις ἐπίσαμον: but this should rather be connected with v. 62. In view of Paley's remarks on διαπείρω, it is worth notice that Pausanias (X. 5. 3) adopts the language of our passage:—διαπείραντες διὰ τῶν σφυρῶν κέντρα ἐκτιθέασιν κ.τ.λ.

27. The same etymology is recorded by *Soph. O.T.* 1034 ff. ἔχοντα διατόρους ποδοῖν ἀκμάς...ὥστ' ὠνόμασθης ἐκ τύχης ταύτης δς εἰ. —ὠνόμαζεν, not 'used to call' but 'knew by the name of.' The imperf. expresses not so much the action, as the permanent relation subsisting between namer and named. The corresponding present is found *inf.* 124. This force of the tense (cf. *Goodw.* § 37) comes out most clearly in *Hipp.* 33, fr. 2, *Aesch. Ag.* 681; in *Suppl.* 1218, *I.A.* 281, 416, *Cycl.* 692 and elsewhere it is possible, though less natural, to detect the idea of repeated action.

28. **ἵπποβουκόλοι**. In this compound βούκολος generalised means simply *herdsman*: so in Homer Υ 221 τοῦ τρισχίλιαι ἵπποι ἔλος κατά βουκολέοντο. Cf. βουθυτεῖν ἔν and ὦν ἐκατόμβη in comedy. The ἵπποβουκόλοι perhaps belong to the story of the *Oedipodia*: Introd. p. xviii.

30. **ἔθηκαν**: aorist following historic present: 1181. For the converse cf. *Hel.* 33 n.—**ἔμὸν** qualifies the whole phrase ὠδίνων πόνον. Cf. *Soph. El.* 1390 τοῦμὸν φρενῶν ὄνειρον, *inf.* 100, 1351; Wilamowitz on *Her.* 468.

31. **μαστοῖς ὑφαίτο**. Eur. does not choose to tell us what had become of Merope's own child, whose birth is implied in these words. There is some evidence for a form of the story in which Oed., having been laid by his mother in a chest and cast into the sea, was brought to land at Sicyon and reared as her own son by Periboea, wife of Polybus (*Hygin. fab.* 66). Bethe, on somewhat slender grounds (p. 67 ff.), claims this version for the Ἀμφιαράου ἐξέλασις. There is no need for Nagel's *τρέφειν*: the text is confirmed by *Alc.* 638 δουλιου δ' ἀφ' αἵματος μαστῶ γυναικὸς σῆς ὑπεβλήθη λάρρα. Cf. *Ar. Thesm.* 564 οὐδ' ὥς σὺ τῆς δούλης τεκούσης ἄρρεν εἶτα σαντῇ τοῦθ' ὑπεβάλου.

32. **πυρσαῖς**: see on 1160. Cf. Longus *Past.* 1. 16 (the speaker is ἀρτιγένειος μεираκίσκος) λευκὸς εἰμι ὡς γάλα, καὶ πυρρὸς ὡς θέρος μέλλον ἀμᾶσθαι. Philostr. *Imag.* 1. 18. 2 (the head of Pentheus) νεωτάτη καὶ ἀπαλὴ τὴν γένυν καὶ πυρρὴ τὰς κόμας.

33. **γνοὺς**, from his own observation: *Xen. Hell.* v. 4. 31 ἢ αὐτὸς νοήσας ἢ διδαχθεὶς ὑπὸ του. The second alternative accords with *Soph.*'s version (*O. T.* 704).

34. Strabo's *τεκόντας* (see cr. n.) is probably an error, although οἱ *τεκόντες* is Eur.'s usual phrase.

38. **σχιστῆς ὁδοῦ**. The Cleft Way or Triple Road, now known as the Cross Road of Megas, is situated about five miles to the S.W. of Daulis, at the point where three roads meet, coming from Daulis, from Delphi and from Thebes. See the description in *Frazer's Pausanias* v. p. 231. In *Soph. (O. T.* 798 ff.) Oedipus coming from Delphi meets Laius coming from Thebes. Here it rather appears from 41 f. that both are travelling in the direction of Delphi and that Laius overtakes Oedipus. In any case, no point is made of a meeting at the actual cross-road; and Weckl.'s view that Laius

was coming by way of Daulis is erroneous.—The gen. depends on the adverbial ἐς ταῦτόν, which marks the point in the road where the meeting took place: so, *e.g.*, Isocr. 7. 80 ἐπὶ τὰδε Φασήλιδος ἔπλεον.

40. **τυράννοις**, an allusive plural: we should say 'a king.'

41 f. **νιν...τένοντας**. The second acc. is a nearer definition of the first (σχήμα Ἴωνικόν): Soph. *O.T.* 718 καὶ νιν ἄρθρα κείνος ἐνζεύξας ποδοῖν, *Hclid.* 63 η.

43. **τάκτος τῶν κακῶν**: *that which lies outside the sad issue*. It is unlikely that these words are pointed at Soph.'s more detailed account. Oedipus himself is there the narrator, and there were special reasons why a circumstantial story was all-important.

45. **Πολύβφ**. The schol. quotes Antimachus of Colophon ἐν Λύδη (fr. 34):—εἶπε δὲ φωνήσας, Πόλυβε, θρεπτήρια ταῦτα | ἵππους τοι δώσω δυσμενέων ἐλάσας. See *Introd.* p. xix.—**ἐπέζῳρει** is a dialectical variant for ἐπεβάρει. The ζ represents a primitive Greek g^u and may be compared with the Arcadian ζέλλω, ζέρεθρον (*Brugmann Gr.* § 428): but it is not clear through what literary association Eur. introduced it here.

46. **ἀρπαγαῖσι**: every day that her riddle remained unanswered, the Sphinx seized and devoured a victim (*Apollod.* III. 5. 8). Cf. *inf.* 808, 1021.

48. **μάθοι**: *discover*, as in 50.

49. **ξυνάψειν** is explanatory of 47 and resumes λέχη, depending on the idea of promising therein involved. I prefer to put a colon after λέχη, at which point the sentence is complete—'makes public offer of my hand.'

50. **μούσας** is almost certainly correct (see *cr. n.*), having been displaced in our MSS by its gloss αἰνιγμα: *inf.* 807.

51 f. It does not seem possible that both these lines can be retained, and it is not easy to choose between them. Valckenaer rejects 51, on the ground that ὅθεν (cf. 27) often introduces an explanatory adscript. The schol. notes that ἐπαθλον is peculiar to Eur.; it occurs several times in Plutarch, and elsewhere in late Greek. Pollux (c. 180 A.D.) III. 143 speaks of it as colloquial for the correct ἀθλα, so that Bergk is perhaps right in expunging 52.

54. **ἡ τεκούσα**: we must supply ἦδαι from the preceding line. The structure is irregular but quite natural.

55. **μὲν** is answered by **τε** in 57. This is a difficult instance of the rule referred to on *sup.* 10. Both here and in *Or.* 24 **τε** is due to the intervention of a line where names standing in apposition are themselves linked by **τε**. Thus 57 rather continues the series than takes up the contrast.

56. Weckl. thinks that the description of Polynices is intended to indicate his mother's preference.

58. **τὴν...πρόσθεν**: the elder. Herwerden, followed by Wecklein (1894), substituted **γονῇ** for **ἐγώ**, on the ground that children are always named by the father. But surely the mother's wishes must occasionally have had weight, as Euripides may have recognised.

59. The full expression would be **μαθὼν τὰμὰ λέκτρα ὄντα λέκτρα μητρῶν γάμων**, with **γάμων** as genitive of definition or description. Thus **λέκτρα γάμων** = *concubitus matrimonii*: *Her.* 798 **λέκτρων εὖναι**, *Med.* 436 **τᾶς ἀνάνδρου κοίτας ὀλέσασα λέκτρον**, *Antiof.* fr. c 56 **καὶ λέκτρ' ὃ μὲν Θηβαῖα λήψεται γάμων**. For the omission of **ὄντα** as supplementary participle in indirect discourse cf. *Hclid.* 332 n.

63. **γένυς**: 32. Porson quotes *Stat. Theb.* iv. 336 *dum roseis venit umbra genis*.

64. **ἀμνημόν** is passive. The object was to conceal the fate of Oedipus, which it would otherwise have been difficult to palliate (**πολλῶν δεομένη σοφισμάτων**). If we possessed the *Thebais*, we should probably find that Eur. has given a very short abstract here: he seems to avoid details of set purpose. See *Introd.* p. xx.

66. **πρὸς...τῆς τύχης νοσῶν**. It is not easy to determine whether these words mean (1) 'though suffering at the hands of fortune,' or (2) 'distracted in consequence of his ill fortune.' I prefer the former as more in accordance with the usage of **πρὸς**, although *Soph. Ant.* 51 and other passages might be quoted for the causal sense. Cf. *I. A.* 1404 **τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ** = 'Fortune and the goddess are at fault.' On this view, Iocasta is made expressly to exonerate her sons from any responsibility for inducing their father's curse.

68. **δῶμα**, like **δόμους** in 1450, is equivalent to 'inheritance': *Hel.* 907 n. Cf. **ἀρχαῖόπλουτα πατὴρ ἐδώλια** in *Soph. El.* 1393, and for the general sense *Aesch. Theb.* 728 **κτεάνων χρηματοδαλτας πικρός, ὠμόφρων σίδαρος**, 816 **διέλαχον σφυρηλάτῃ Σκύθῃ σιδήρῳ κτημάτων παμπησίαν**, 907.—**διαλαχεῖν** is the oblique form of an optative.

69. ἐς φόβον πεσόντε: 21 n.—τελεσφόρους is proleptic.

70. κραίνωσιν. The subj. may be due to the fact that the curse still awaits fulfilment: but see Goodw. § 318.

71. τὸν νεώτερον. On the other hand Soph. (*O.C.* 374) makes Polynices the elder.

72. Πολυνείκη. The MSS evidence is not consistent in regard to this accusative; nor is that of the inscriptions decisive: see Jebb on Soph. *Ant.* 198. Kuehner-Blass i. p. 512 incline to think that the general introduction of -ην belongs to the fourth century; and, on the whole, it seems more probable that Euripides employed the regular form.

74. ἀλλάσσουντ': i.e., taking a year as his turn (or shift). So in Pind. *Nem.* 11. 38 ff. ἀρεταὶ ἀλλασσόμεναι is contrasted with ἐν σχερῷ and explained by ἐν ἀμείβοντι. The schol. has:—διαδεχόμενον τὴν βασιλείαν κατ' ἐνιαυτόν. Others take ἐνιαυτόν as acc. of duration of time, with ἀλλάσσουντ' absolute as in Emped. fr. 17, 6 Diels.—ἐπὶ ζυγοῖς. The metaphor is nautical, and the monarch is compared to the κυβερνήτης, who as chief navigation officer sat high in the stern: πρυμνήτης ἄναξ Aesch. *Eum.* 16. So ὑψίζυγος in Homer, *Ion* 595 ἐς τὸ πρῶτον πόλεος ὀρμηθεὶς ζυγόν. In Aesch. *Ag.* 1618 κρατούντων τῶν ἐπὶ ζυγῷ δορός the generally accepted reference to the ζυγῖται is surely open to question.

77. κῆδος: he married Argeia, the daughter of Adrastus: 137, 423.—For the participles see 23 n.

78. ἀσπίδ' is collective: so λόγην in 442, αἰχμήν *Hclid.* 276 n. Herodotus and Xenophon have the same usage.

80. μέρη. Wecklein substitutes μέρος here and in 601, comparing 1655. It is possible however that μέρη means 'parcels, plots.'

81. λύουσ' is a dynamic (conative) present.

84. οὐρανοῦ...πτυχάς: the lonely recesses of the sky. The remoteness of the divine dwelling is thus expressed: see n. on *Hel.* 44. The schol.'s ἀκρωπέας is beside the mark.

86. εἰ σοφὸς πέφυκας: if thou hast the skill, as men say thou hast. Cf. Hor. *Od.* i. 34. 12 *valet ima summis mutare et insignem attenuat deus obscura promens*, Hes. *Op.* 5 ῥέα μὲν γὰρ βριδαίει κ.τ.λ. The instability of human fortune is thus a testimony not to the wisdom or justice, but to the power of God. In other words, σοφία expresses intellectual acuteness only—not yet having been idealised

by Plato. Cf. *I.T.* 570 οἱ σοφοί γε δαίμονες κεκλημένοι, *Hipp.* 120 σοφωτέρους γὰρ χρὴ βροτῶν εἶναι θεούς.—οὐκ does not go with the infin. but is postponed, out of its natural order, for the sake of emphasising *chrē*: ‘meet—it is not....’ So *Hipp.* 507 χρῆν μὲν οὐ σ’ ἀμαρτάνειν, *Andr.* 214.

88—201. This scene, in which the Paedagogus shows to Antigone the Argive army and its leaders from the roof of the palace, is obviously modelled on the *τειχοσκοπία* of *Iliad* 7.

88. οἴκοις, to be taken with κλεινόν, is dat. of interest, personified as in Aesch. *Cho.* 235 ὦ φίλτατον μέλημα δώμασιν πατρός. πατρί goes with θάλος in place of the usual genitive (*dativus energicus*). Meisterhans (p. 210³) quotes ἡ φιλοτιμία ἡ εἰς τὸν δῆμον τοῖς τριηράρχοις: see Verrall on Aesch. *Theb.* 906, Jebb on *Al.* 1144. ‘Scion of thy father, in whom our house takes delight.’

90. διήρης ἔσχατον. Weckl. and others suppose that these words mean ‘the flat roof (topmost part) of a two-storied building.’ It is equally likely that ἔσχατον refers to the *farthest end* of the house, *i.e.*, farthest from the central portion of the palace; and that Antigone and the old man are on the first floor—not necessarily inside, but on a terrace or balcony—of the building. From Pollux IV. 129 we learn that the stage-name of such an erection as is here required was *διστεγία*; he adds that in comedy women look down from it, who must clearly be conceived as standing at a window on the first floor. A similar platform is required for the opening of the *Agamemnon*, and the last scene of the *Orestes*.

91. ἰδεῖν follows μεθήκεν ἐκλιπεῖν. An infinitive expressing purpose or consequence is sometimes added loosely to a sentence formally complete: see on 380.—ἰκισίαισι is causal dat.

92. ὥς ἄν: Hartung’s ἕως ἄν, with synizesis as in Soph. *O. C.* 1361, etc., has found some favour, but is unnecessary. For final ὥς ἄν see Goodw. § 325.

93 f. μή...φαντάζεται...ἔλθῃ. The change from indic. to subj. corresponds to a difference in time; apprehension of present danger is linked with that of future evil. With the indic. μή approximates in sense to *num*: *Hclid.* 482 n., Goodw. § 369.

94. φαῦλος κ.τ.λ.: ‘injurious censure which I a slave no less than a princess such as you must bear.’ ὥς marks the injury as relative; but its measure—‘small to me but great to you’—is left undetermined. Thus φαῦλος must not be confined to the first clause

as if it meant *light* (εὐτελής schol.). Cf. *Hipp.* 115 ὡς πρέπει δούλοις λέγειν προσευξόμεσθα τοῖσι σοῖς ἀγάμασιν.

95 ff. Cf. *inf.* 141 ff.

96. **τε** *traiectum*. ἃ εἰδόν τε or ἃ τ' εἶδον ἃ τ' εἰσήκουσα would be logical but clumsy. Cf. *Soph. El.* 250 ἔρροι τ' ἂν αἰδῶς ἀπάντων τ' εὐσέβεια θνατῶν.

99. **ἀλλ'** is here used like ἀλλὰ γάρ: 'nay! come forth...since no one is approaching.' Cf. *Aesch. Pers.* 150 ἀλλ' ἥδε...ὀρμάται μῆτηρ βασιλέως...προπίτνωμεν, *inf.* 274.

100. **κέδρου παλαιὰν κλίμακ'**: *steps of old cedar-wood*. For the hypallage see on 30. The schol. notices that cedar, a costly wood, is appropriate to the royal palace.

101 f. **σκόπει** is used with a direct acc. balanced by a prepositional phrase, and both are followed by an indirect question:— 'Look over the plains and along the banks of Ismenus and Dirce; and see how large a force of the enemy lies there.' The *prolepsis* by which *πεδία...νᾶμα* is drawn into the main sentence is unusual, unless the word so treated is the subject (or, as less frequently, the object) of the subordinate clause. The loose connexion of *πέδια* with *ὅσον κ.τ.λ.* is parallel to *Xen. oec.* 4. 21 ἐπεὶ δὲ θαύμαζεν αὐτὸν (τὸν παράδεισον) ὁ Λύσανδρος ὡς καλὰ μὲν τὰ δένδρα εἶη κ.τ.λ.

The ambit of prehistoric Thebes, as conceived by Eur., is uncertain; and in a fragment of the *Antiope* the Dirce is made to flow through the city. The course of the Dirce is to the west of the Ismenus, which probably skirted the eastern side of the walls, and joins it some distance to the north of Thebes. It would seem that Antigone is asked to look towards the northern plain—for the Argives started from Teumesus (1100); and this view accords with the indications of 131, 145.

103 ff. Antigone appears climbing the ladder which mounts the stage of the *διήρες* where the Paedagogus stands. Probably the ladder was out of sight of the spectators: Geel, however, thought that the *κλίμακες* were visible, and led from the *διήρες* to the roof; and that both characters had been standing on the *διήρες* since v. 88.

ὄρεγε is repeated by the trick of style which Aristophanes ridicules (*Hel.* 176 n.). So 819, 1019, 1501. Here a word intervenes as in *Hipp.* 836 τὸ κατὰ γᾶς θέλω τὸ κατὰ γᾶς κνέφας (Wecklein).—**νέε**: *sc.* *χειρί*.

104. **ποδός**, which is metrically redundant, has the appearance of a gloss.

106. **ἰδοῦ** ('there!') assents to her request: 1694.

107. **Πελασγικόν** = Argive. Argos, according to current tradition, was recognised as a chief seat of the Pelasgian race. This was only partly due to a misconception of the meaning of Homer's **Πελασγικόν Ἄργος**, *i.e.*, Thessaly: *Hclid.* 316 n. For recent views of the Pelasgians the student is referred to Ridgeway's *Early Age of Greece* I. p. 89 ff., Murray's *Rise of the Greek Epic* p. 40 f.

108. **χωρίζουσι**: the subject must be supplied from the preceding **Πελασγικόν στράτευμα**, as in *Hclid.* 835 n.

110. **Ἐκάτα**: she invokes Hecate, being overcome with amazement at what she sees: *Hel.* 569 ὦ φωσφόρ' Ἐκάτη, πέμπε φάσματ' εὐμενῇ. Hecate and Artemis are here identified; but whether **ἐκάτη** was originally an epithet of Artemis (*Aesch. Suppl.* 676), or what was the point of contact between them, if regarded as separate deities, has not been determined. Farnell, *Cults of Greek States*, II. p. 512, holds that Hecate was originally a non-Greek (Thracian) earth-goddess; and that her connexion with the moon was already well established at the time when Artemis first became known as a moon-goddess in the 5th century B.C.

112. **οὐ γάρ τι**: *Hclid.* 193. It is probable that **τι** here qualifies **φάυλως** rather than the whole sentence.

113. **πολλοῖς κ.τ.λ.**: 'with the noise of many horses and the clash of steel unceasing.'

114 ff. If **ἔμβολα** is the equivalent of **μοχλοί**, according to one of the schol.'s explanations, it will be necessary to accept some such alteration as **ἄρα πύλαις κλήθρων χαλκόδετ' ἔμβολα** (or **ἔμβολ' ἐν**), recommended by Paley and Wecklein. The alternative given in the scholia is that **ἔμβολον** was a kind of outer shutter or *portcullis*, which was raised or lowered by machinery. It was sheathed with metal and protected the wooden gates against assault by fire (**τὰς καθέτους, τὰ νῦν καλούμενα πτερὰ**). If this is accepted, we may be content with Seidler's slight change: for the metre see Appendix.—**ἤρμυσται**, which is accommodated in number to **ἔμβολα** (Kuehner-Gerth § 370, 2), is applied differently in the two clauses—*furnished with bolts...fastened*; but, as both these senses are well established, there is no reason why they should not be combined: see on 950.—

ὄργάνοις depends on **ἐμβολα**: cf. *Bacch.* 591 **λαίνα κλοσιν ἐμβολα**. For the meaning (=work produced) the schol. quotes Soph. fr. 464 **ξουθοῦ μελίσσης κηρόπλαστον ὄργανον**: so *Bacch.* 1208 **λογχοποιῶν ὄργανα**. Note the double genitive, where **τείχεος** is gen. of definition: *Hclid.* 797 n. For the story of Amphion's lyre see *inf.* 824, Hor. *A. P.* 394 *dictus et Amphion, Thebanæ conditor arcis, saxa movere sono testudinis* etc.

120. **πρόπαρ** is adv.—'in the van'—, not prep. as L. and S. say.

123. **λοχαγός**. Hermann stigmatised the reply as 'ineptum,' and Dindorf rejected this and the following line, which could well be spared. It seems, however, that Antigone interrupts with **τίς πόθεν κ.τ.λ.** before her guide has finished.—**τίς πόθεν γεγώς**; adapted from the Homeric **τίς πόθεν εἰς ἀνδρῶν**; See also on *Hel.* 86.

124. **αὔδασον** for **αὔδησον** may be due to an error of the transcribers, though the converse change would be much more likely. On the other hand, the association of the neighbouring lyrics may have prompted the poet to use the *ā*.—**ὀνομάζεται**: 27 n.

126. **Λερναῖα**. The marsh of Lerna is close to the sea-shore to the S. of Argos on the W. side of the gulf, and lies between Mt Pontinus and the sea. The situation is described by Frazer, *Pausanias* v. p. 603 f.

128 f. For Hippomedon cf. Aesch. *Theb.* 488 **Ἴππομέδοντος σχῆμα καὶ μέγας τύπος**.—**ἀστρωπός**: 'bright as a star, like a giant in a painting.' There is a *hyperbaton* here (*Hel.* 719 n.); but no reason for suspecting corruption (**οἷος Στερόπης γραφαῖσιν οὐ προσφερής**, Wecklein: and see his Appendix). A schol. has:—**ἀστεροειδὲς τὸ σῶμα καὶ τὴν ἐσθῆτα γράφουσι τοὺς Γίγαντας πρὸς τὸ φοβερόν**. This is unverifiable; but we know that the battle of the Giants was a common artistic theme (*e.g.*, *Ion* 206 ff.); and Homer's famous simile (X 26, cf. Apoll. Rhod. i. 774 etc.) might well stimulate artistic effort. Apart from any special allusion, pre-eminence of strength or beauty is elsewhere compared to a star: *Hērōd.* 1121 **τὸν Ἑλλανίας φανερώτατον ἀστέρ' Ἀθήνας**, Soph. *El.* 66 **ὡς κἀμ' ἐπαυχῶ...ἀστρον ὡς λάμψειν ἔτι**. The interpretations which assume that **ἐν γραφαῖσιν** standing alone refers to the decoration of shield or armour are untenable. For **ἀστερωπός** simply the equivalent of **ἀστεροειδής** cf. **ἀγριωπός, κοίλωπός, χρυσωπός** etc.

131. Wecklein follows Hamaker in making this line, as well as what follows, a part of Antigone's speech.

134. "**Ἀρη**: *warlike spirit*. Cf. Aesch. *Suppl.* 749 γυνή μονωθεῖσ' οὐδέν· οὐκ ἔνεστ' "**Ἀρης**, Ar. *Ran.* 1021 δρᾶμα ποήσας "**Ἀρεως** μεστόν. We should not interpret (with Kinkel, after a schol.):— 'He is armed like an Aetolian warrior.' The schol. quotes Homer's *Αἰτωλοὶ μενεχάρμαι* (I 529).

135 ff. 'He is wedded to the own sister of Polynices' bride.' Reiske's correction (see cr. n.) makes the meaning clearer, but is unnecessary. Observe that *νύμφη*, like our *bride*, is used of the newly-married. **ὁμόγαμος** is *spouse* here, but in *Her.* 339 is applied to the relation existing between Zeus and Amphitryon. There is a similar ambiguity in the use of *ὁμόλεκτρος* *Or.* 508, 476; and *σύλλεκτρος* *Her.* I, 1268. The wife of Tydeus was named *Deipyle*: see on 77, and cf. *Suppl.* 136.

138. **ἀλλόχρως**. The interpretations of the scholia, suggesting either that the Aetolian armour was *κατάστικτος* ('party-coloured'?), or that the heroic Greeks did not know how to throw a javelin, are absurd. We infer rather that Eur. is contrasting the Aetolian equipment with that of the hoplite of his own time. Thus, Thucydides states of the Aetolians that they were *ἔθνος μάχιμον, σκευῇ ψιλῇ χρώμενον* (III. 94, 4); that they were *ποδῶκεις καὶ ψιλοὶ* (III. 98, 2); and that their weapon of offence was the *ἀκοντίον* (III. 97, 3; 98, 1). Cf. *inf.* 1165.

142. **ἐγνώρισα** is momentary aorist: *I recognize* (not 'I carefully noted,' as Coleridge translates). Cf. *El.* 630 οὐ πού τις ὅστις γνωριεῖ μ' ἰδὼν, γέρον;—**τότε** probably (*v. infra*) refers indefinitely to the past = *formerly*: *Hclid.* 970 n.—At a later time ordinary hoplites were distinguished by bearing as an escutcheon the initial letters of the names of their respective states (*e.g.*, Λ for *Λακεδαιμόνιοι*): Frazer on Pausan. IV. 28. 5.

143 repeating 97 is condemned by general agreement, and was perhaps introduced to explain **τότε**.

144 is a lame and paltry addition, in the genuineness of which it is difficult to believe.

145. **μνήμα**. The tomb of Zethus and Amphion is mentioned by Aeschylus as being near to the Borraean gates (*Theb.* 528), *i.e.* outside the city to the N. Pausan. IX. 17. 4 describes it as a small

mound of earth, and locates it within the circuit of the later town: in *Suppl.* 663 it is outside the walls, as here.

146. γοργός is 'flashing' rather than 'grim, terrible.' See Verrall's n. on Aesch. *Theb.* 523 (537) where γοργὸν ὄμμα' ἔχων is likewise applied to Parthenopaeus. εἰσιδεῖν expresses the effect of his look on others: the brightness of his gaze dazzles: *Andr.* 1123 γοργὸς ὀπλίτης ἰδεῖν.

147. νεανίας is a cretic: *Hel.* 666 n.

148. ὥς: *inasmuch as*, practically equivalent to ὅτι οὕτως. Cf. such Homeric passages as Δ 155ff. θάνατόν νύ τοι ὄρκι' ἔταμνον...ὥς σ' ἔβαλον Τρῶες, Ζ 109 Τρωσὶν ἀλεξήσοντα κατελθέμεν, ὥς ἐλέλιχθεν (Monro). See also on *Hclid.* 52. Although the words λοχαγός... ἀμφέπει are logically subordinate to the interrogative sentence ('he is a captain, I know,'...), the clearest method of punctuation is to put a question-mark after νεανίας.

151 f. κατ' ὄρη...ἱεμένα: *ranging over the hills.*

153. ὅς gives the reason (*qui venerit*). Cf. B 274 f. νῦν δὲ τόδε μέγ' ἄριστον ἐν Ἀργείοισιν ἔρεξεν, ὅς τὸν λωβητῆρα ἐπεσβόλον ἔσχ' ἀγοράων, and see Jebb on *Soph. O. C.* 263.

155. ὅ: *wherefore*, as in 263, *Theogn.* 909, *Ar. Eccl.* 338 δ καὶ δέδοικα μή τι δρᾷ νεώτερον. It would be possible here to take δ, *i.e.*, τὸ σὺν δίκῃ ἤκειν, as direct object of σκοπῶσι, but the other view is simpler.

156. ἐμοὶ is *dat. commodi*, and should not be taken with μᾶς (=τῆς αὐτῆς) alone: *supr.* 11. The same doubt arises in I' 238 τῷ μοι μὲν γέλιντο μήτηρ, T 293.

159. ἐπὶ τὰ παρθένων τάφον. The schol. says that Aristodemus, the writer of a treatise on Theban antiquities and a reputed pupil of Aristarchus, denied the existence of a tomb of Niobids at Thebes. Pausanias, however, (ix. 16, 7) calling them the children of Amphion, says that their monuments have been erected near the Proetides gates, those of sons and daughters being distinct. He adds (c. 17, 2) that their pyre is distant about 100 yards from their tombs; and that the ashes are still to be seen.—In Ω 604 there are twelve children, six sons and six daughters. Aelian *var. hist.* 12. 36 mentions Lasus of Hermione as the earliest authority for the number fourteen. Aeschylus, and Sophocles according to the schol., agree with Eur. on this point.—παρθένων, here practically = *daughters*. So *Her.* 834 νυκτὸς κελαυνῆς ἀνυμένας παρθένας.

160. Ἀδράστῳ. In the lists given by Aesch. *Theb.* 362 ff., Soph. *O. C.* 1315 ff., Eur. *Suppl.* 861 ff. Eteocles takes the place of Adrastus, who is treated as commander-in-chief but not as one of the Seven. The other names are identical.

161. δῆτ' follows the repeated word, as in 1702.—οὐ σαφῶς: cf. *Hclid.* 494 λέγει μὲν οὐ σαφῶς, λέγει δέ πως (n.).

162. ἐξηκασμένα suggests a *counterfeit*, which τύπωμα does not. The strict sequence, then, would be στέρνων τ' ἐξηκασμένον—'outlined semblance of his shape and bust.' Cf. Julian's imitation: *Or.* 8 p. 247 D σαρκία καὶ νεῦρα καὶ μορφῆς τύπωμα στέρνα τε ἐξεκασμένα πρὸς ἀρχέτυπον σώματος, where he is speaking of a *bodily vision*, as opposed to a recollection of his friend's thoughts.

163. δρόμον is the actual movement: 'speed through the air fast as the hurrying clouds.' So *Hel.* 1488: cf. *Alc.* 245 νεφέλας δρομαίου.

166. χρόνῳ: *at last*. So *Hclid.* 869 n.—For the lengthening of the last vowel in βάλοιμι cf. *Hipp.* 759 ἔπτατο κλεινάς, Soph. *Ant.* 612 τὸ πρίν.

167. φυγάδα goes back to ὁμογενέτορα, with the intervening words placed διὰ μέσου so as not to affect the construction. This is a clear instance of an idiom sometimes misunderstood: *Hclid.* 132 n.

172. ἄρμα here=ἵππους, as elsewhere in Eur.: the converse case is much more common. Cf. *Her.* 881 ἄρμασι δ' ἐνδίδωσι κέντρον.—White horses, constantly associated with gods (*Hel.* 638 n.), are appropriate to Amphiaraus: *inf.* 606.—βεβώς: *riding* in the car. Cf. *Tro.* 690 ὁ μὲν παρ' οἶαχ', ὁ δ' ἐπὶ λαίφεσιν βεβώς, *El.* 777 κήποις ἐν καταρρύτοις βεβώς, *Suppl.* 850 ἐν μάχῃ βεβώς.

174. This difficult line has been much criticised. Tr.: 'the victims, outpourings for Earth of welcome blood.' For φιλαίματος, in which the first part of the compound is adjectival rather than verbal, cf. Aesch. *Cho.* 292 φιλοσπόνδου λιβός, *Theb.* 181 φιλοθύτων πόλεος ὀργίων. LG's reading (see cr. n.) is probably a correction, and the parallels quoted show that we should not compare v. 30, or treat φιλαίματος as necessarily meaning 'bloodthirsty.' The genitive γῆς implies that the ceremony of purification, in which the central point of the ritual is the pouring of the blood on the earth, operates as an appropriation of the victim to the chthonic deities: *El.* 514 ἐν πυρᾷ...σφάγιον ἐσείδον αἱμά τ' οὐ πάλαι χυθέν. The

strangeness of ῥοαί placed in apposition to σφάγια may be accounted for on the supposition that the *newly-slaughtered* victims are being *carried round* the battlefield by Amphiaraus: 1110. Cf. *I. A.* 1113 μόσχοι τε, πρὸ γάμων ᾧ θεᾷ πεσεῖν χρεὼν Ἀρτέμιδι, μέλανος αἵματος φυσήματα. See Appendix.

175. ἁ Λατοῦς: a brilliant and certain emendation. Observe that λιπαρόζωνος, the epithet of a female divinity, makes ἀελίου impossible.

177 f. The reading is uncertain; and the problem is complicated by the reference of Eustathius to the present passage: *in Il.* p. 557, 35 τὸ δὲ τραγικὸν περιφραστικώτερον ἐν τῷ 'κέντρα μετάφρενον ἰθύνει.' It is clear that both our MSS and Eustath. are corrupt; and in the text I assume that an interchange of terminations (πώλοις μεταφρένων) produced μεταφέρων and μετάφρενον. Cf. Aesch. *Ag.* 649 Ἀχαιοῖς...θεῶν Dobree, for Ἀχαιῶν...θεοῖς. Thus ἰθύνει is *directs* (the lash), like βέλος ἰθύνειν. μεταφέρων would be oddly applied to the shifting of the whip from one horse to the other: hence Hartung's διαφέρων. But the short syllable of σώφρονα is suspicious, and many attempts, as is natural, have been made to restore a double dochmiac in 178. The best of these is Headlam's σώφρον' ἐς μετάφρενον φέρων πώλοις ἰθύνει.

179. τὰ δεινὰ: 'those dread threats' (of which we have been told). Cf. Soph. *Ai.* 312 ἔπειτ' ἐμοὶ τὰ δειν' ἐπηπείλησ' ἔπη. That ὁ δεινός cannot mean simply 'very terrible,' as Weckl. takes it, is shown by Jebb on Soph. *Trach.* 496. For the boasts of Capaneus (*nomen omen*) see *inf.* 1174, *Suppl.* 496 ff., *Theb.* 427 ff.

180. προσβάσεις: calculates the means of scaling the towers. The edd. quote Verg. *Aen.* viii. 228 omnemque accessum lustrans huc ora ferebat et illuc.

183. τοι has here its usual force, marking the *generality* of the statement. This is better than to treat it as enforcing σύ. τοι shows that κοιμήσεις should not be read: Blomfield on Aesch. *Theb.* 220.

186. φησὶν: see cr. n. It appears that some verb on which δώσειν depends has fallen out, and Weckl.'s suggestion helps to account for the MSS variants. Others prefer Matthiae's εὔχεται.

187 f. Λερναία κ.τ.λ. Poseidon produced the springs at Lerna by striking the rock with his trident, in order to gratify Amymone,

one of the daughters of Danaus, who had been sent by her father to fetch water. One of the streams at the foot of Mt Pontinus bore her name: 126 n. See Frazer on Pausan. 11. 37, 1.—The captive women, when enslaved, would be required to draw water: the schol. quotes Z 457 καὶ κεν ὕδωρ φορέοις Μεσσηίδος ἢ Ὑπερείης. —Ποσειδανίους: the adj. takes the place of the genitive of the proper noun: 1063, *Hclid.* 192 n.

193. ἔσβα: this form of the imperative appears also in ἔμβα *El.* 113, κατάβα *Ar. Vesp.* 979, πρόβα *Ach.* 262, ἐπίβα *Theogn.* 847 and elsewhere. Cf. ἀνστα *Theocr.* 24. 36. Curtius (*Verb.* p. 299 E. tr.) explained them by a transition to the thematic conjugation, as if from βάω.

194 f. πόθου κ.τ.λ. There is a double genitive after τέρψιν: the *satisfaction* of a yearning is reached in the *enjoyment* of its object. Thus πόθου may be called objective (*Andr.* 94 τέρψιν τῶν παρεστῶτων κακῶν), and ὧν or its antecedent definitive (*inf.* 316 τέρψιν...χαρμονᾶν). For ἐς τέρψιν ἐλθεῖν cf. *I. T.* 797 σ' ἀπιστῶ περιβαλὼν βραχίονι ἐς τέρψιν εἰμι.

196. ὥς παραγμός κ.τ.λ. 'Now that panic has entered the town.' ὥς cannot be temporal, but gives the subjective cause, *on the ground that...*; the clause is equivalent to ὥς παραγμοῦ εἰσελθόντος. For this rare use cf. *Lys.* 14. 41 σκέψασθαι δὲ χρή... διὰ τί ἂν τις τοιούτων ἀνδρῶν φείσαιο; πότερον ὥς πρὸς μὲν τὴν πόλιν δεδυστυχήκασιν κ.τ.λ. Of the emendations (for which see Weckl.'s Appendix) Stahl's ᾧ παραγμός εἰσῆλθεν πολὺς is perhaps the simplest; but Eur. would have preferred ἐνέπεσεν (*Hec.* 857).

198. φιλόψογον: censorious. A subject with article has to be supplied from the predicate χρήμα, i.e., τὸ θηλειῶν χρήμα ἔφν φιλόψογον χρήμα. Cf. *Andr.* 181 ἐπίφθονόν τι χρήμα θηλειῶν ἔφν, *ib.* 957 σοφόν τι χρήμα τοῦ διδάξαντος βροτοῦς λόγους ἀκούειν. The use of the word χρήμα ('thing!') is colloquial and contemptuous: see Neil on *Ar. Eq.* 1219.

199 f. 'Give them an inch, and they'll take an ell.' Wilamowitz on *Her.* 236 thinks that Eur. borrowed this rhetorical sense of ἀφορμή (= material, ὕλη) from Thrasymachus of Chalcedon. λόγος and ψόγος are so often confused (e.g., *Suppl.* 565), that Stobaeus' reading is quite as likely to be right as that of the MSS; but on the whole λόγων is to be preferred. —πλείους: sc. λόγους.

200. **δέ** practically equivalent to **γάρ**, as often.

201. **μηδέν ὑγιές** is colloquial, as has been pointed out by Sandys on *Bacch.* 262. In modern slang the adj. 'sound' has a very similar connotation.—**ἀλλήλας** is unquestionably to be preferred to the variant **ἀλλήλαις**.

202 ff. The chorus of Tyrian maidens have arrived at Thebes, as a stage on their journey to Delphi, expecting to be forwarded to their destination through the good offices of Eteocles and their kindred the Cadmeans. They are dedicated to the temple service of the Delphian god (cf. 214, 280 ff.), having been chosen as the most beautiful girls in their native land for a thanksgiving-offering after victory. It is reasonable to infer that the dedication was made in fulfilment of an antecedent vow. Similar consecrations under varying conditions are recorded by Arist. ap. Plut. *Thes.* 16 **καί ποτε Κρήτας εὐχὴν παλαιὰν ἀποδιδόντας ἀνθρώπων ἀπαρχὴν εἰς Δελφοὺς ἀποστέλλειν**, Dion. Halic. *ant. Rom.* 1. 16 **θεῶν ὁτφδὴ καθιεροῦντες ἀνθρώπων ἐτείους γονὰς ἐξέπεμπον...εἰ μὲν ὑπὲρ εὐανδρίας ἢ νίκης ἐκ πολέμου χαριστήρια θεοῖς ἀποδιδόειν, προθύοντες κ.τ.λ.**, Plut. *de Pyth. orac.* 16 p. 402 A (**ἐπαινῶ**) **Ἐρετριεῖς καὶ Μάγνητας, ἀνθρώπων ἀπαρχαῖς δωρησαμένους τὸν θεόν, ὡς καρπῶν δοτῆρα καὶ πατρῶν καὶ γενέσιον καὶ φιλάνθρωπον**. The schol.'s account of the *return* of the Agenoridae to Tyre and their capture of the city is probably an invention and leads to many difficulties. If we assume with Radermacher (*Jahrb. f. Philol.* 151 p. 236) that the chorus was composed of Carthaginian—rather than native Tyrian—maidens, the geographical difficulties of 208 ff. would disappear. But, notwithstanding the application of **ἐν τᾷ μεγάλᾳ Δωρίδι νάσῳ** (Soph. *O. C.* 695) to the Peloponnese, I cannot believe that Eur. would have alluded to the site of Carthage by such a misleading description as **Φοινίσσας ἀπὸ νάσου**.

204. **νάσου**: 6. Tyre was an island connected with the mainland by a mole, which Alexander constructed: it had two harbours (Strabo, xvi. p. 756).

206. **νιφοβόλοις**. Frazer, *Pausanias* vol. v. p. 402, says:—'On the N. and E. sides of Gerontovrachos'—one of the twin peaks of Parnassus—'large patches of snow remain all through the summer.' Plut. *de prim. frig.* 18 p. 953 D relates that when the Thyiads were caught in a snowstorm on Parnassus the clothes

of their rescuers were frozen as hard as wood and broke when stretched out. Cf. Soph. *O. T.* 474 τοῦ νιφέντος Παρνασοῦ, and for the word *Αἰ.* 694 Κυλλανίας χιονοκτύπου...δειράδος.

207. **κατενάσθη**: *has made his home*. The first person (see cr. n.) is impossible, since ἔβαν represents an actual fact. Though Apollo was not indigenous at Delphi (*I. T.* 1251), there is no allusion here to this point (contrast Aesch. *Eum.* 929).

208 ff. That the name Ionian belonged to the sea lying between Italy and Greece is established by *Tro.* 225, as well as by common usage. We must accordingly assume that the chorus, travelling to Thebes, sailed S. of Crete and W. of the Peloponnese by way of the Corinthian gulf to Creusis, the port of Thespieae (Pausan. ix. 32, 1). Thus the W. wind would be favourable to the latter part of the voyage, which is here chiefly in view, and the forced explanation otherwise necessary is avoided.—**ἐλάτq**: instr. dat. = *by help of oar*. ἐλάτῃ, like κώπη, may mean *ship* or collectively *fleet* (*I. A.* 1323); but this is because rowing always formed the most important element in Greek navigation: cf. the use of 'sail.' No stress can be laid on the word as indicating that the wind was contrary.—**περιρρύτων...Σικελίας**: *over the barren wastes that flow round Sicily*. Cf. *O* 27 ἀτρύγετον πόντον and the like. περιρρυτος is usually passive, but ῥυτός, as well as other verbals in -τος used actively (*inf.* 500: so, e.g., ἄψανστος, ἐμπληκτος), shows that the active meaning is possible. πεδίωv, as Aesch. has δι' ἀλίρρυτον ἄλσος (*Suppl.* 869).

212. **ἵππεύσαντος** expresses the movement of the *horse* under his rider (Wilamowitz on *Her.* 1001). Cf. Hor. *Od.* iv. 4. 43 *ceu flamma per taedas vel Euris per Siculas equitavit undas*, Verg. *Aen.* ii. 417 *laetus Eois Euris equis*. This is not merely a poetical fancy, but rests on an old superstition which made the wind-god a horse (Gruppe, *Gr. Myth.*, p. 838). For *equitare* used of the horse cf. Lucil. ap. Aul. Gell. xviii. 5. 10.

213. **κελάδημα**: the acc. is in apposition to the internal object implicit in the intransitive verb. This is what is usually called the acc. 'in apposition to the sentence': *Hel.* 36 n. Cf. Aesch. *Cho.* 198 συμπεvθεῖν ἐμοὶ ἄγαλμα τύμβου τοῦδε. For κάλλιστον the schol. refers to δ 567 ἀλλ' αἰεὶ Ζεφύροιο λιγὺ πνείοντος ἀήτας Ὠκεανὸς ἀνίησιν ἀναψύχειν ἀνθρώπους.

217. Ἀγηνוריδᾶν follows ὁμογενεῖς: Phoenix, the eponymous ancestor of the Phoenicians, and Cadmus were sons of Agenor. For the transference of the epithet ὁμογενεῖς see on v. 30.

220. She compares herself to the golden offerings (ἀναθήματα) dedicated in the temple. For the adverbial use of ἴσα cf. *Or.* 882 ἴσα φίλῳ λυπούμενον, *El.* 994 σεβίζω σ' ἴσα καὶ μάκαρας. ἀγάλματα are not specifically statues but votive offerings generally: *Hom. hym.* I. 10 καὶ οἱ ἀναστήσουσιν ἀγάλματα πῶλλ' ἐνὶ νηοῖς (Allen and Sikes). The word represents the divine aspect of ἀναθήματα, i.e., *glories*: cf. *Gorg.* fr. 6 Diels τρόπαια ἐστήσαντο τῶν πολεμίων, Διὸς μὲν ἀγάλματα, ἐαυτῶν δὲ ἀναθήματα.

222. Κασταλίας. The temple ministrants bathed at the fountain of Castalia before entering upon the daily service of the god: see *Ion* 94 ff. In this they follow the example of the god himself: *Hor. Od.* III. 4, 61 *qui rore puro Castaliae lavit crines solutos.*

224. δεῦσαι: for the inf. after περιμένει cf. *inf.* 1736, *Hclid.* 345 n. For χλιδὰν of the hair cf. *Soph. El.* 52 καρατόμοις χλιδαῖς.

225. λατρείαις: in the service of Phoebus—an instr. dat. of attendant circumstances (manner) resembling Γ 2 Τρῶες μὲν κλαγγῇ τ' ἐνοπή τ' ἴσαν. It might also, but less well, be treated as *dat. commodi*, with Φοιβείαισι λατρείαις personally regarded (= Φοίβῳ ᾧ λατρεύω). For the use of the adjective see on 187.

226 ff. ὦ λάμπουσα κ.τ.λ. 'O cliff, flashing with a blaze of fire from thy twin peaks over the heights where Dionysus holds revel.' To the N. and N.E. of Delphi were walls of perpendicular rock known as the φαιδριάδες, interrupted at the angle where the water of the Castalian gorge flows down to meet the Plistus. On either side of the gorge the cliffs rise to a peak, and entirely obscure the higher slopes of Parnassus from Delphi itself. Above the rocks a tableland extends for several miles terminated by the two summits of Parnassus, Gerontovrachos and Lykeri, each some 8000 ft. high. Popular belief held that fires could be seen by night on the cliffs of Parnassus; and that Dionysus and his votaries danced on the mountain side with torches in their hands. Cf. *Ar. Νυβ.* 603 Παρνασίαν θ' ὅς κατέχων πέτραι σὺν πεύκαις σελαγεῖ Βάκχαις Δελφίσις ἐμπρέπων κωμαστής Διόνυσος, *Ion* 714 ἰὼ δειράδες Παρνασοῦ πέτρας..., ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας λαιψήρᾳ πηδᾷ νυκτιπόλοισ ἅμα σὺν Βάκχαις. Sandys on *Bacch.* 307 πηδῶντα

σὺν πεύκαισι δικόρυφον πλάκα thinks that such stories may be due to 'the brilliant cloud-effects at and after sunset, while the light lingers on the mountain peaks.' Observe that πέτρα is used consistently in all three passages of Mt Parnassus as a whole. Jebb on Soph. *Ant.* 1126 and Sandys *l.c.* consider that δίλοφος and δικόρυφος refer to the two lower peaks, and not to Gerontovrachos and Lykeri. This interpretation, however, cannot be made to fit the present description without awkwardly straining the words; whereas, if δικόρυφον applies to the real summits, all is clear and straightforward. Nor can I see why it should not be similarly understood in the other passages: see also Frazer's *Pausanias* vol. v. p. 248. It is at first sight tempting to follow Kirchhoff (see cr. n. and cf. *Ion* 1125 ξνθα πῦρ πηδᾶ θεοῦ βακχεῖον): but on the whole πυρὸς is against this, and there is no sufficient reason for abandoning the MSS reading. Wecklein (1901) restores βακχειῶν; but his motive in so doing is not obvious. For the cogn. acc. σέλας see on *Hel.* 1131.

229 ff. There was a vine in the precinct of Dionysus which daily produced and brought to ripeness a cluster of grapes meet to be used in the libations of the god: Soph. fr. 239 tells of another with the same marvellous powers in Euboea. Tr.: 'which daily ripenest (Aesch. *Suppl.* 1001 σώματα στάζοντα κηρύσσει Κύπρις), making the rich cluster to burgeon from the shoot.' L. and S. explain οἰνάνθας wrongly here; it bears the primary meaning of ἡ πρώτη ἔκφυσις. Weckl. thinks that καθαμέριον means 'in the course of a single day': but see Jebb on Soph. *El.* 1414.

232 f. For the dragon slain by Apollo's bow see *I. T.* 1244 ff. The name of the monster is given as Delphynes (Ap. Rhod. 11. 706) or Pytho (Callim. *h. Ap.* 100). The schol. explains οὐρειαί σκοπιαί as τὸν κατοπτευτήριον τόπον οὕτω καλούμενον ἐν Παρνασσῷ ὅθεν κατοπτεύσας Ἀπόλλων τὸν Δελφύνην κατετόξευσεν. Cf. Anth. Pal. 1. p. 50 (*epigr. Cyclic.* 6) θήρα καθαιμάσσει Φοῖβος ἀπὸ σκοπιῆς. The hill appears to be between Delphi and Crisa, and from Hesych. s.v. Τοξίου βουνός we learn that the spot was called Νάπη.

234. νιφόβολον: 206.

235. ἀθανάτους: see cr. n. It should be observed (1) that ἀθανάτας (or ἀδαμάτας) θεοῦ cannot be supported in view of 205, which makes an allusion to Artemis or Athena Pronoia (Hermann) improbable; (2) that εἰλίσσων requires an object or at least some

qualification. For the acc. cf. *I. A.* 1480 ἑλίσσεται... Ἀρτεμιν, and the use of χορεύω; (3) that ἀθανάτους θεοὺς Seyffert and ἀθάνατον θεὸν Kinkel (ἀθανάτου θεοῦ Kayser) lack the usual precision and directness of Euripides: contrast *Andr.* 1256.

236. ἄφοβος: released from present anxiety.

237. γύαλα is specially applied to the temple at Delphi, where the ἄδυτον was actually a cavern. Cf. *Ion* 76, 220 etc. (Bayfield), *h. Ar.* 396.—μεσόμφαλα: the legend of the white stone, called ὀμφαλός, preserved in the ἄδυτον and said to mark the exact centre of the earth, is well known. Cf. *Or.* 331, *Ion* 223.

241. αἷμα... φλέγει: kindles the flame of cruel bloodshed. Cf. *Her.* 914 δάιοι φόνοι and *Soph. Ai.* 196 ἄταν οὐρανίαν φλέγων.

242. τύχοι: used absolutely only in verse: *Hclid.* 511 n.

243. κοινὰ: *Or.* 735 κοινὰ γὰρ τὰ τῶν φίλων. The famous κοινὰ τὰ φίλων was probably a popular adage to which the Pythagorean school gave a particular application: *Ar. eth. N.* ix. 8, 2.

244. κοινὰ δ': for the anaphora, without μέν preceding see *inf.* 563 f.—εἴ τι πείσεται: *si quid passura est*—a present condition. The plural κοινὰ is used because εἴ τι suggests plurality: cf. *inf.* 768, *Soph. Ant.* 707 ff. ὅστις γὰρ... δοκεῖ οὗτοι διαπτυχθέντες ὥφθησαν κενοί.

245. ἐπτάπυργος: see on 1058.

248. Ἴοῦς: Agenor, the joint ancestor of Thebans and Phoenicians (217), was mythically fourth in descent from Io.

249. ὧν refers to τέκεια: 'in the sufferings of all Io's children I am concerned.'

250. νέφος. War is often compared to a dark storm cloud (*I* 243 ἐπεὶ πολέμοιο νέφος περὶ πάντα καλύπτει); but here the picture is overcharged, since νέφος φλέγει is an oxymoron. See Wilamowitz on *Her.* 1140. So χάλαζα, νιφάς (*Pind. Isthm.* 3. 17), χειμών and the like. The thoroughly Euripidean σχῆμα ('vision of battle') should not give place to σῆμα (*Heimsoeth*): it denotes the sensual presentation of an object by which we are aware of its identity: in *Alc.* 911 ὦ σχῆμα δόμων is 'home I know so well.' Cf. fr. 362, 27 μὴ σχήματ' ἄλλως ἐν πόλει πεφυκότα. Recurring to the example of earlier editions, and in spite of v. 241, I have placed a comma at φλέγει, thinking νέφος φλέγει σχῆμα overbold.

253. εἴσεται: *will decide, put to the test.* Cf. *I. A.* 970 τάχ' εἴσεται σίδηρος, *Hclid.* 269 n., *Aesch. Cho.* 305. This is not a

warning addressed to Ares, as Paley suggests, but the expression of a foreboding, the truth of which is soon to be realised.

255. Ἑρινύων. The language is Aeschylean but has lost the fervid spirit which inspires (*e.g.*) *Theb.* 720 ff.

258. ἄδικον: cf. 154, 319, 527. The justice of Polynices' claim is recognised throughout: see *Introd.* p. xxi.

259 f. See *cr. n.* The hiatus is against King's remedy, which is commonly adopted. I follow Battier as keeping closer to the tradition than Hartung (cf. however *Or.* 1289); in any case, I think ὄς more likely to be the intruder than παῖς. ὄρμαῖ is subst.: 'with armed assault a son is coming to seek his heritage.' Cf. 68, 1655.

262. δι' εὐπετείας (=εὐπετῶς) qualifies μολεῖν. So διὰ σπουδῆς περῶ *Bacch.* 212, δι' αἰδοῦς εἶπον *ib.* 441.—μολεῖν: for the loosely added infinitive of consequence see on 380.

263. ὃ καὶ δέδοικα: 155 n.

264. ἐκφρῶσ': see *cr. n.* The schol. has preserved the true reading by informing us that Philoxenus of Alexandria, who belongs to the time of Tiberius, quotes this passage in discussing φρῶ. The unfamiliar and obsolete word has been ousted in our mss by μεθῶσ'. Cobet (*V. L.* p. 575) showed that ἐξέφρηκα is an aor. analogous to ἔθηκα, ἦκα to which ἐκφρες, ἐκφρῶ etc. correspond. The tradition preserves εἰσέφρηκε in *El.* 1033, but perversely gives εἰσέφρησε (εἰσέφρηκε Nauck) in *Her.* 1267. Cf. ἐπεσφρῶ *Alc.* 1056. An imperfect (εἰσεφρούμην *Trö.* 652) and a future (ἐκφρήσω) occur, but no present. See Starkie on *Ar. Vesp.* 125.

266. ἐκείσε καὶ τὸ δεῦρο: *this way and that.* Cf. *inf.* 315. In *Soph. Trach.* 929 κὰν ᾧ τὸ κείσε δεῦρο τ' ἐξορμώμεθα the art. covers both words.

267. ὥπλισμένος with acc. is descended from the Homeric (*II* 360) ἀσπίδι ταυρείῃ κεκαλυμμένος εὐρέας ὤμους. For this acc. of the 'part affected' see *Monro H. G.* § 137.

268. τὰ πίστ'...τοῦ θράσους: a secure ground for confidence. Schol.: τὴν πίστιν τοῦ θαρρεῖν ὃ ἐστὶ τὴν ἀσφάλειαν τοῦ θαρρεῖν. Cf. *Soph. Phil.* 104 δεινὸν ἰσχύος θράσος.

269. ἥ is preferable to ἧ. It corrects the form of the question, as in *Cycl.* 119 τίνος κλύοντες; ἧ δεδήμενται κράτος; and contrast *ib.* 117.—κτύπον φοβούμεθα, a phrase commonly applied to a nervous

or baseless fear: hence *ψοφοδεής*. Cf. *Rhes.* 565 f. *Διόμηδες, οὐκ ἤκουσας—ἧ κενὸς ψόφος στάζει δι' ὧτων;—τευχέων τινὰ κτύπον;*

272. *πέποιθα...κού πέποιθ'*: 'I don't entirely trust'—not *μητρὶ* but *μητρὶ ἧτις μ' ἔπεισε κ.τ.λ.*—'my mother's safe-conduct.' The relative clause has causal-adversative force (*quae mihi persuaserit*), and is attached to both verbs. For the Euripidean oxymoron cf. *Hec.* 566 *οὐ θέλων τε καὶ θέλων*, *inf.* 357, *Hel.* 138 n.

274 ff. The words *βώμιοι τοῖς πάρεσσι* are parenthetic, and *ἀλλὰ* is equivalent to *ἀλλὰ γάρ*, looking forward to *φέρει μεθῶ*: see on 99. This is obscured by the punctuation of most texts, which have a full stop after *δώματα*: see *C. R.* xv. p. 295.—*ἔρημα*: the presence of the chorus reassures him. The absence of any sign of life in the neighbourhood of the palace might have made him suspect a trap. *βώμιοι ἐσχάροι* is merely an ornate equivalent for *βωμοί*. Strictly, where *ἐσχάρα* is a part of and not something altogether distinct from *βωμός*, it signifies the receptacle for the fire and *βωμός* the surrounding structure (schol.). For the ordinary distinction between the two words—*βωμούς θεῶν ἐσχάρας δ' ἡρώων*—cf. Pollux 1. 8 (Bethe), Miss Harrison, *Prolegomena*, p. 63.

281 f. *'Αγήνορος*. The name of Agenor is introduced for the same reason as in 217.—*δορός...ἀκροθίνιον*: *war-offering*, as Pindar calls the institution of the Olympic games by Heracles (*Ol.* 2. 4) *ἀκρόθινα πολέμου*. *δόρυ* is often used by Eur. in the sense of *πόλεμος* like *αἰχμή* and *ἀσπίς* (*Hclid.* 685 n.). So *Ion* 997 *θεῶν ὅτ' ἦλθεν ἐς δόρυ*.

283. *μέλλων* is *nomiñnativus pendens*. Cf. *Hērōp.* 22 *τὰ πολλὰ δὲ πάλαι προκόψας' οὐ πόνου πολλοῦ με δεῖ*, Aesch. *Eum.* 100 *παθοῦσα δ' οὕτω δεινὰ...οὐδεὶς ὑπέρ μου...μῆνιεται*, *Hclid.* 40 n.

284. *Δοξίου* and *ἐπὶ* are both to be taken *ἀπὸ κοινοῦ* with *μαντεῖα* as well as with *ἐσχάρας*. So *Hclid.* 756 *γὰς...καὶ ὑπὲρ δόμων*, *Hel.* 1042 *πεδίῳ ἀπειροὶ βαρβάρου τ' ἐσμέν χθονός*. The wide extension of this idiom in verse is pointed out by Wilamowitz on *Her.* 237.

287. *πύργωμα* denotes the entire circuit of the city wall protected by towers: hence *ἐπτάστομον*. Cf. Aesch. *Theb.* 30 *ἐπάλξεις καὶ πύλας πυργωμάτων*.—*χθονός*: here equivalent to *πόλεως*, as often.

289. *ἔτικτε*: *was my mother*. For this force of the imperfect see on 27 and cf. *Hel.* 1645.

291. **συγγένεια**, abstract for concrete = *kinsman*. Cf. *Or.* 1233 ὦ συγγένεια πατρὸς ἐμοῦ... Ἀγάμεμνον. Usually of a company: *Tro.* 583 ἐμῶν τ' εὐγένεια παίδων (*sc.* βέβακεν), *Aesch. Theb.* 251 ὦ ξυντέλεια, μὴ προδῶς πυργώματα.

293. **γонуπετεῖς** κ.τ.λ. 'I fall before thee in abasement.' The oriental form of salutation (*προσκυνεῖν*), which consisted of raising the hand to the lips, was considered by the Greeks to be unworthy of a freeman, unless when used in honour of a god. It was often followed by prostration, as a mark of extreme respect: *Herod.* 1. 134 ἦν δὲ πολλῷ ἢ οὔτερος ἀγεννέστερος, προσπίπτων προσκυνεῖ τὸν ἕτερον, *Tro.* 1021 προσκυνεῖσθαι βαρβάρων ὑπ' ἡθέλες, *Or.* 1507 προσκυνῶ σ', ἄναξ, νόμοισι βαρβάροισι προσπίτνων. See Cope on *Arist. rhet.* 1. 5. 9, Neil on *Ar. Eq.* 156. For the double accusative (internal and direct) cf. *Hel.* 1126 πολλοὺς πυρσεύσας φλογερὸν σέλας.

294. **οἴκοθεν**, idiomatic for *οἶκοι*, with *surveying* force. 'The custom I bring from home.' Cf. *Aesch. Suppl.* 390 δεῖ τοί σε φεύγειν κατὰ νόμους τοὺς οἴκοθεν, *Eur. Hclid.* 141 n.

296. **πρόδομος** is undoubtedly right here (see *cr. n.*). Cf. *Aesch. fr.* 386 δέσποιν' Ἐκάτη τῶν βασιλείων πρόδομος μελάθρων, where *πρόδρομος* has more MSS authority. Wecklein points out that in *Andr.* 495 V has* *προδρόμων*.

298. For the metre see Appendix.

300. **θιγεῖν**. Elmsley's dictum on *Med.* 1209 (1243) that μέλλω in the sense of *delay* requires a pres. inf., and that therefore *θιγγάνειν* should be read here and σῶζειν in *Rhes.* 674 is no longer approved. It is natural that a pres. inf. should usually follow, but here the aor., which concentrates the action, is appropriate to the occasion. For the metre see Appendix.

301. **Φοίνισσαν βοᾶν**. The schol. understands this as a reference to accent merely, considering that otherwise too great a strain is imposed on the imagination of the spectators. But accent is certainly not meant in 679 and 1301, and it is better to recognise that the allusion is purely a stage convention, as in the case of *καρβᾶν' αὐδᾶν* in *Aesch. Suppl.* 119. So in regard to *Aesch. Cho.* 563 the better view is that no attempt was made actually to reproduce the Phocian accent.

303. The combination of *ποδὶ* with *ποδὸς βάσιν* cannot well be sound. These opening lines have undoubtedly been tampered with,

as is shown by the remarkable deviation of M's text from that of the other MSS (see cr. n. on 301 f.): the latter appear to have been interpolated by a scribe who wished to restore senarii. The absence of strophic correspondence throughout the ode places an additional difficulty in the way of criticism. The simplest remedy is to delete ποδός: v. 303 then becomes an iambic dimeter. Wecklein, who himself favours γηραιού σκίπωνι for γηραιῷ ποδὶ, gives in his Appendix a long list of conjectures.

305. **χρόνῳ** κ.τ.λ. For similar situations cf. *Hel.* 625 ff., *El.* 578 ff., *I. T.* 828 ff.: in all of them certain phrases tend to recur such as ἀδονὰν λαβεῖν, τέρψις, περιβαλεῖν ὠλένας etc. For χρόνῳ cf. 166.—**ἐν**=*after*, as in *Hel.* 629 ἐν μακρᾷ φλογὶ φασσφόρῳ (n.): cf. *ib.* 652 ἥλλους μυρίους μόγισ διελθών.

306. **μαστόν** to be joined with **ματέρος**. For the general sense cf. *Plut. Artox.* 3 ἡ μήτηρ περισχούσα ταῖς ἀγκάλαις καὶ τοῖς βοστρύχοις περιελίξασα καὶ συλλαβοῦσα τὸν ἐκείνου τράχηλον πρὸς τὸν αὐτῆς κ.τ.λ.

308 ff. The ordinary interpretation requires that ἀμφίβαλλε be related to ὄρεγμα otherwise than to **μαστόν**: i.e., the meaning will be: 'reach forth thy cheek and press it to mine on this side and then on that (*beiderseits*, Wecklein).' But even if such a variation of its construction is legitimate, ἀμφιβάλλειν is an unsuitable word to carry on to this clause: cf. *Hec.* 410 (δός) παρειὰν προσβαλεῖν παρηίδι. In the text ἀμφίβαλλε...ματέρος is treated as parenthetic, and ὄρεγμα depends on προσεῖδον. Thus π. ὄ.= 'thy cheeks stretched forth to meet mine,' and is illustrated by the converse in *Med.* 1148 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα. In the following words it then becomes necessary to substitute **σκιάζονθ'** for σκιάζων, which is made possible by Kirchhoff's transposition of δέραν ἀμάν. For the metre see Appendix.—**βοστρύχων χαίτας πλόκαμον**: a double genitive of definition, with χαίτας πλόκαμον forming a single notion: cf. *Soph. Aí.* 308 ἐν δ' ἐρειπίοις νεκρῶν...ἀρνείου φόνου (Jebb), *Eur. Suppl.* 53 τάφων χώματα γαίας. For ἀμός=ἐμός see on *Hel.* 531. Amongst numerous conjectures the ingenuity of Camper's δὸς τριχῶν for βοστρύχων deserves to be recorded.

311. **ἄελπτα**: the neut. plur. used adverbially is connected with φανείς as a verb of motion (*Hclid.* 663): *inf.* 570, 1739, *Hel.* 455 n., *Bacch.* 435 οὐδ' ἄκρανθ' ὠρμήσαμεν.

312. **ἅπαντα** as an adv.—‘in every way’—is difficult to justify: Soph. *Phil.* 66 **τούτων γὰρ οὐδέν μ’ ἀλγυνεῖς** would, if sound, be a parallel (see Jebb’s note). I suggest **ἀπαντῶ** with a stop after **λόγοισι**: ‘how shall I come near, embracing thee and holding converse with thee?’

314 ff. ‘Can I, ever retracing my steps in the mazy gladness of whirling round thee, revive the delight of my former joys?’—**ἐκείσε καὶ τὸ δεῦρο**: 266 n. The asyndeton, though less indefensible than with the vulgate text, is perhaps open to objection, but can be remedied at slight cost by introducing **τ’** after **ἀδονάν** (Wecklein). **ἀδονάν** may be called an extended cogn. acc. with **περιχορεύουσα**, but does not differ essentially from an acc. in apposition to the sentence as explained on v. 213. The picture of Iocasta manifesting her joy by dancing round her son recalls the invitation addressed to the aged Hecuba in *Tro.* 332 ff. Its strangeness to us shows how far our aesthetic sense is removed from that of the Greeks, to whom the dance was a beautiful expression of emotion.

318. **ἔρημον...ἔλιπες**: not ‘didst leave desolate’ but ‘didst leave behind thee.’ **ἔρημος** merely emphasises the idea of separation: *Med.* 52 **πὺς σοῦ μόνη Μήδεια λείπεσθαι θέλει**;

319. **ὁμαίμου λῶβα**. Note again the preference shown for Polynices: 154, 257.

322. **τε** is answered irregularly by **δέ** in 325: this is due to the intervention of **φαρέων λευκῶν**, which prompts an expression of *contrast* at the mention of **δυσόρφναια**. Cf. *Thuc.* 1. 25, 4 (Shilleto).—**κείρομαι**: the present of repeated action. The exile is mourned as if he were already dead: *Hel.* 1054, 1087 **βοστρύχους τεμῶ πέπλων τε λευκῶν μέλανας ἀνταλλάξομαι**.

323. In favour of Herm.’s restoration it should be noted that the scholl. appear to have had **δακρύνεσσαν εἰς σ’ ἀπενθη**, which they interpret either as **εἰς σε πολυπενθη** or as **εἰς τὰ σὰ πένθη**.—Tr.: ‘tearfully yielding to grief’: and for the intransitive use of **ἀνίημι** with dat. cf. **ἐφίημι, μεθίημι, δίδωμι** (*sup.* 21), and especially **χαλῶ** (e.g., *Hec.* 403). This rendering is, I think, strongly supported by *Dem.* 21. 186 **τῇ φύσει καὶ τῇ τύχῃ...ἄξιον ἦν ἂν τι τῆς ὀργῆς ἀνεῖναι** = *to make some allowance for his character and fortune*. Other views are: (1) *dedicating it to grief* (Wecklein), (2) *letting it fall in grief* (Klotz, Paley). Observe that **ἀνιέναι κόμην** (**αὔξεσθαι**) usually means ‘to let the hair grow.’

324. ἄπεπλος φάρεων λευκῶν: *shunning white robes*. The compound adj. in this idiom is practically equivalent to ἄνευ. In its simplest form the noun-stem is repeated: ἄφιλος φίλων *Hel.* 524 n. Cf. *Bacch.* 1305 ἄτεκνος ἀρσένων παίδων.

325. ἀμφὶ is adverbial. 'I ever put round me in their place these dusky rags.'—τρύχη does not imply that she tears her clothes in grief: *El.* 185 τρύχη τὰδ' ἐμῶν πέπλων. Wecklein, objecting to ἀμφὶ as explained above and to the alternative ἀμφιτρυχῇ, substitutes δάκρυα λείβομαι for σκότι' ἀμείβομαι.

328. ἀπήνας: *pair*, like ζεύγος (*Aesch. Ag.* 44) and ξυνωρίς (*inf.* 1085, 1618).—ὁμόπτερος is an elaborate variant for ὅμοιος; and, as the point of resemblance here is primarily kindred blood, becomes equivalent to συγγενής (schol.). The metaphor is taken from 'birds of a feather' (*Aesch. Suppl.* 224 κίρκων τῶν ὁμοπτέρων φόβω), and is awkwardly confused with that of ἀπήνη. But the team-metaphor again predominates in ἀποσυγείσας, which refers to the exile of Polynices.

330. κατέχων: *holding to*. This phrase appears to echo *Soph. Phil.* 690 πῶς ἄρα πανδάκρυτον οὕτω βιοτὰν κατέσχευ. Weckl. quotes *Med.* 760 ἐπίνοϊαν κατέχων.

331. ἀνήξει: *gnomic aorist*.

332 f. σφαγάν and ἀγχόνas are the usual alternatives in despair: *Hel.* 301.—τε should strictly follow ξίφους: 96.

334. The scholl. give two interpretations: (1) μετὰ στεναγμῶν ἀρώμενος. Weckl., who adopts this, seeing the difficulty of reconciling it with 330, is compelled to assume that the curses are intended for Eteocles alone. It seems, therefore, better to take the alternative: (2) lamenting his curses of which he now repents. Thus τέκνοις depends on ἀράς alone: *inf.* 1603. For the metre see Appendix.

335 f. ἀλαλαῖσι expresses the loudness and vehemence of his sorrow. For σκότια ('hides in darkness') cf. 311.

337. καὶ strengthens γάμοισι by way of contrast with exile.—δὴ is temporal.

338. παιδοποιὸν ἄδονάν: *El.* 126 πολύδακρυν ἄδονάν, *Ion* 664 βουθύτῳ σὺν ἡδονῇ. In these and similar phrases there is a transference of the compound adj. so that it becomes equivalent to an adj. and subst. in the genitive case: see Jebb on *Soph. O. C.* 711 αὔχημα εὐίππον etc.

340. ἀμφέπειν, a favourite word of Pindar, means primarily *to handle* and then *to foster* or *enjoy*: *Isth.* 3. 58 κάλλιστον ὄλβον ἀμφέπων.

341 ff. ἄλαστα and the explanatory ἐπακτὸν ἄταν are in apposition to the preceding clauses. ἄλαστος, when applied to things in tragedy, is a stronger synonym of δεινός: *Her.* 911. It is not easy to see why Laius should be selected for mention in this context. The schol. has ἐμοῦ τε καὶ τῶν σῶν προγόνων, and Geel's suggestion (see *cr. n.*) has much in its favour.—ἐπακτὸν is not equivalent to αὐθαίρετον, as L. and S. following the schol. suggest, but has its usual sense of 'foreign': for the hypallage see on 30. The word itself is invidious for ξένος: *Ion* 592. The dislike of a foreign marriage is the traditional fear of an endogamous tribe, to whom foreigners are known chiefly as enemies. Thus a foreign marriage always requires a special excuse: *Ion* 290 ff. This is implied in the account of the marriage now in question given in *Suppl.* 133 ff. Iocasta herself had been offered in marriage to a stranger, in the hope of removing a national calamity.

344. οὔτε answered irregularly by δ' in 347, because the change of structure brings Ismenus into contrast with ἐγώ: so *Suppl.* 223 etc.—ἀνῆψα φῶς. At the marriage of a son the mother of the bridegroom kindled the torch with which the new home was illuminated for the bridal pair (Guhl and Koner, p. 192). In *I. A.* 732 allusion is made to the torch carried in the bride's procession by her mother, by means of which fire was conveyed from the altar of her former home.

347. ἀνυμέναια is adv. acc. (311). Ismenus is here represented as a blood-relation of Polynices, who has been brought into alliance with another house by the marriage, without enjoying the privilege properly appertaining to him on such an occasion. This was to provide the water for the ceremonial ablution, which in the case of bride and bridegroom took place on the day preceding the marriage. Cf. *I. T.* 818 καὶ λούτρ' ἐς Αὔλιν μητρὸς ἀνεδέξω πάρα; At Athens the fountain Callirrhoe was used for that purpose (*Thuc.* 11. 15, *Pollux* 111. 43).

348. χλιδᾶς depends on ἀνυμέναια: so as to lack the joy of the lustral rite. Cf. 324.

349. ἔσοδοι: see *cr. n.* This seems to be a case where the

harder reading should be preferred; and it is more likely that the variant *εσιγάθησαν* (schol.) was produced by *ἔσοδοι* than vice versa. For the *σχῆμα Πινδαρικόν* cf. *Hel.* 1358 μέγα τοι δύναται νεβρῶν παμποίκιλοι στολίδες (n.). *ἔσοδοι* is an allusive plural, like *ταφαί*, *γάμοι* etc.: and this serves in part to justify the singular verb: cf. *Plat. rep.* 363 A, 462 E.

350. *τάδ'* is governed by *αἰτιός* (*ἔστιν*): cf. *Hclid.* 65 μάντις δ' ἴσθ' ἄρ' οὐ καλὸς τάδε (n.). So *ἔξαρκός εἰμι* in prose.—*σίδaros* appears to contain an allusion to Homer's well-known αὐτὸς γὰρ ἐφέλκεται ἄνδρα σίδηρος (τ 13). For the magic influence of iron see on 1677. There may be also a reference to the *ὠμόφρων σίδaros* of Aesch. *Theb.* 729.

352. *κατεκώμασε*: *hath held destructive revel*. The verb recalls Aesch. *Ag.* 1188 ff. καὶ μὴν πεπωκώς γ', ὥς θρασύνεσθαι πλέον, βρότειον αἷμα, κῶμος ἐν δόμοις μένει δύσπεμπτος ἔξω ξυγγόνων Ἑρινύων.—*δώμασιν* is locative dat.: 17.

355. *δεινόν*: *a strong, mysterious, power*. *I. A.* 917 δεινὸν τὸ τίκτειν, *Soph. El.* 770, Aesch. *Theb.* 1031 δεινὸν τὸ κοινὸν σπλάγχχον.

357. *φρονῶν εὖ κοῦ φρονῶν*: 272.

360. *ἐκεῖσ' ἔχει*: but he really thinks differently; his mind is turned in another direction. Cf. 1418, *Theogn.* 87 μή μ' ἔπεσιν μὲν στέργε νόον δ' ἔχε καὶ φρένας ἄλλη, *Soph. Trach.* 272 τότ' ἄλλοσ' αὐτὸν ὄμμα θατέρᾳ δὲ νοῦν ἔχοντ'.

361. *δ' ἐτάρβουν*: see cr. n. It is impossible to defend the mss reading here by the genitive in *El.* 751 πῶς ἀγῶνος ἤκομεν (*Hclid.* 213 n.). The language is pleonastic, but the idea of fear is emphasised by repetition: *Her.* 971 ταρβοῦντες φόβῳ, *I. A.* 1535 ταρβοῦσα τλήμων κάκπεπληγμένη φόβῳ.

364. *κυκλῶν πρόσωπον*: see 265.

365. *σπονδαί τε καὶ ὅτ' ἐστὶ πίστις* are shown by v. 272 to be not so much two things as one: his confidence in his mother induced him to accept the safe-conduct. For the objective use of the possessive pronoun cf. *Hclid.* 1013 τῆς ἐμῆς ἔχθρας (n.).—*ἔσθ' ἄγε* is followed by a double acc.: cf. *Suppl.* 876 χρυσὸν...οὐκ εἰσεδέξατ' οἶκον, *Hel.* 1566 ταῦρον...εἰσέθεντο σέλματα.

367. *χρόνιος*, an adverbial adj. of time: *Hel.* 651 πολυετὴ μολεῖν (n.).

368. **γυμνάσια**: for the mention of this characteristic feature of Greek life cf. *Tro.* 834 *γυμνασίων τε δρόμοι βεβᾶσι*, fr. 782 *γυμνάσια τ' οἰχοίαιο* (a mother praying not to be reminded of her dead son's pursuits), *El.* 528 *ὁ μὲν παλαίστρας ἀνδρὸς εὐγενοῦς τραφεῖς*.

370. **νᾶμ'** (see cr. n.), a certain correction. Cf. *Her.* 625 *καὶ νάματ' ὅσων μήκετ' ἐξανίετε*.

371. **ἄλγος** is generally taken as accusative in apposition to the sentence *δέркоμαι σέ ἔχουσαν*, in which case, unless *ἀλλὰ γὰρ* is elliptical, the apodosis begins with *οἶμοι*. But it appears simpler to punctuate as in the text: 'but, with sorrow ever succeeding sorrow, next I see....' This is strongly supported by *Tro.* 706 f. *ἀλλ', ἐκ λόγου γὰρ ἄλλος ἐκβαίνει λόγος, τίν' αὖ δέδορκα τόνδ' κ.τ.λ.* For the sense cf. *T.* 290 *ὥς μοι δέχεται κακὸν ἐκ κακοῦ αἰεί*.

372. Cf. 322, *Alc.* 427 *κουρᾷ ξυρήκει καὶ μελαμπέπλῳ στολῇ*. The schol. gives a curious piece of information here on the accent of *ξυρηκές*, viz., that it must be accented oxytone rather than proparoxytone, as being 'pleonastic' and not a true compound of *ἀκή* like *ἄμφηκες*. For this *πλεονασμός* see Rutherford, *Annotation*, p. 255 ff.

373. **οἶμοι...ἐγώ**. Even in Homer we have *ᾠμοι ἐγὼ δειλή* (*Σ* 54).

375. The schol. throws suspicion on this line, and as it stands *δυσλύτους* and *διαλλαγάς* are incompatible. There is not much probability in such suggestions as *δυσχερεῖς* (Blaydes) or *δυσπετεῖς* (Prinz). Usener's *κάσυστάτους* is ingenious, but the word is too doubtful to introduce here. Observe that, if the line is sound, *ἔχουσα* is an attribute of the subject.

376. **γάρ** often introduces a question when the speaker turns to a new point: *Soph. Phil.* 651 (Jebb). Copious examples are cited by Blaydes on *Ar. Nub.* 191.

377. **σκότον δεδορκώς**: an oxymoron ('whose sight is as darkness') applied to the blind man. *δεδορκώς* is used absolutely of *keen, bright* vision: *Soph. Ai.* 85 *ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα*, Tucker on *Aesch. Suppl.* 384. Cf. *Soph. O. T.* 419 *βλέποντα νῦν μὲν ὀρθ', ἔπειτα δὲ σκότον*.

378. **ἦ που** has in questions much the same force as our *I suppose*. *Plat. Lys.* 207 D *ἦ που, ἦν δ' ἐγώ, ὦ Λύσι, σφόδρα φιλεῖ σε ὁ πατήρ καὶ ἡ μήτηρ*; Brunck's reading (see cr. n.) appears to be established by *El.* 233, 505, *Hipp.* 1177, *Bacch.* 1350.

380. ἦρξατ': *sc.* φθείρειν. The birth of Oedipus contrary to Apollo's command is meant: see 18. For the loosely added infin. of consequence (τεκεῖν), where later prose would require ὥστε, cf. Herod. 1. 176 ὑπῆψαν τὴν ἀκρόπολιν πᾶσαν καίεσθαι, *sup.* 91, 262, *inf.* 450. See also Shilleto on Thuc. 1. 50, and Tucker on Aesch. *Theb.* 611, 682.

381. πατέρα is subj.—τε takes the place of κακῶς δέ: see on *Hclid.* 238.

382. τί ταῦτα; *Hel.* 991.—τὰ τῶν θεῶν: *inf.* 958, 1202, *Hclid.* 618.

383. ὅπως ἔρωμαι is an indirect deliberative: 'I am in fear as to how I can ask what I want, lest I sting your heart.' Cf. *I. T.* 995 τὴν θεὸν δ' ὅπως λάθω δέδοικα. The connecting link by which δέδοικα passes into this construction is to be found in the use of ἀμνηχανῶ etc. μή does not depend on δέδοικα, but introduces a pure final clause (Goodw. § 315). Wecklein, quite unnecessarily, adopts Heimsoeth's ὅταν for ὅπως. For the general sense cf. *Or.* 544 f. ἐγὼ τοι πρὸς σὲ δειμαίνω λέγειν, ὅπου γε μέλλω σὴν τι λυπήσειν φρένα.

384. διὰ πόθου δ' ἐλήλυθα: *sc.* ἐρέσθαι. For the phrase see on 20.

387. καὶ δὴ, *well then*, in assenting to the request of the preceding imperative: *Ar. Av.* 175 βλέψον κάτω. καὶ δὴ βλέπω, *Pac.* 327 ἦν ἰδοῦ, καὶ δὴ πέπαυμαι, *Soph. El.* 317 ἰστόρει...καὶ δὴ σ' ἐρωτῶ.—πρῶτον ὧν = *primum eorum quae*.

388. For the conjecture that the passage about exile which follows was written with especial reference to the case of Alcibiades see *Introd.* p. xxxii.

391. παρρησίαν. Freedom of speech was the chief characteristic of an Athenian citizen: *Hipp.* 422 ἐλεύθεροι παρρησία θάλλοντες οἰκοῖεν πόλιν κλεινῶν Ἀθηνῶν, *Ion* 672 ff. The Athenians were jealous of the privileges of μέτοικοι: *Suppl.* 892, fr. 362, 11. In most Greek cities, as at Athens, a metic had no legal personality, and could only exercise his rights through his προστάτης. To certain individuals as a special privilege was extended the right of access to the council and the ecclesia (πρόσοδος πρὸς τὴν βουλὴν καὶ τὸν δῆμον): Gilbert, *Gr. St.*, p. 201.—ἔχει: admits of, allows: *Hel.* 505 n.

392. **δούλου**: see on 719.

393. Paley added δ' after *κρατούντων* on the ground that a new point, marked also by *καὶ τοῦτο* in 394, is here introduced. But *ἀμαθίας* is an answer to *δούλου*: bad as his condition is, the exile must bear with the brutality of his rulers. For *ἀμαθία* = *want of feeling*, see Verrall on *Med.* 223 οὐδ' ἄστων ἦνεσ' ὅστις αὐθάδης γεγὼς πικρὸς πολίταις ἐστὶν ἀμαθίας ὑπο. Cicero's quotation of the line (*Att.* II. 25) is in entire accordance with this interpretation.

394. **συνασοφεῖν** was objected to by Valckenaer as being contrary to analogy, on the ground that verbs are not formed from adjs. like *ἄσοφος*. *συναδικεῖν* is not a complete parallel.

395. **εἰς τὸ κέρδος**: *with a view to gain*. *Soph. Phil.* 111 ὅταν τι δρᾷς εἰς κέρδος, οὐκ ὀκνεῖν πρέπει.

396. **ὥς λόγος**: *Aesch. Ag.* 1668 οἷδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίσιν σιτουμένους. For *ἐλπίσιν βόσκεσθαι* cf. *Bacch.* 617, *Soph. Ant.* 1246, fr. 687.

398 is certainly interrogative and may be paraphrased as 'why don't you give up believing them?' Note that *χρόνος* takes up *μέλλουσι*. For this reason Holzner's ingenious *μέλπουσι* δὴ in 397 (= *prophesy*, as in *Tro.* 407), which assumes that P. ought to speak well of Hope, should be rejected.

399. **ἀφροδίτην...κακῶν**: *charm in misfortune*. For the objective gen. cf. *Hērph.* 716 εὖρημα τῆσδε συμφορᾶς. For *ἀφρ.* cf. *I. A.* 1264.

400. **εὐρεῖν**, where *εὐρίσκεσθαι* would be more usual: *inf.* 1619.

401. **ποτέ μὲν** is answered by **εἶτα**: so *πρῶτον μὲν* is commonly followed by *ἔπειτα*. *Xen. Hell.* II. 2. 17 τέως μὲν κατέχει, εἶτα κελεύει εἰς Λακεδαίμονα ἵεναι.—*ἄν* goes with both verbs, having iterative force. This idiom is common in Aristoph. but rare in tragedy, where *Soph. Phil.* 292 ff., 443 are perhaps the only other examples: see Seaton in *C. R.* III. 343. As *ἄν* and *αὖ* are often confused, Valckenaer's restoration of the latter may be right.

403. **εὖ πρᾶσσε**: the imperative has a concessive force: *Hclid.* 264 n. The earliest expression of this commonplace in Gk. literature appears to be *Theogn.* 209 οὐκ ἔστιν φεύγοντι φίλος καὶ πιστὸς εταῖρος, τῆς δὲ φυγῆς ἐστὶν τοῦτ' ἀνιηρότερον.

404. **μέγαν**: the adj. is proleptic, as in *Hclid.* 322 ὑψηλὸν ἀρῶ (n.). Cf. fr. 1027 ὅταν δ' ἔδης πρὸς ὕψος ἡρμένον τινά, *Andoc.* 3. 7.

405. τὸ μὴ ἔχειν: poverty. Cf. Soph. *Ai.* 157 πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει, and for the general sense fr. 232 ἔτι γὰρ θάλλει πενία κακὸν ἐχθιστον.—ἔβοσκε: this verb, as contrasted with τρέφειν, is always used with a certain degree of contempt: Neil on Ar. *Eg.* 256. The negative imperfect expresses disappointment: *would not feed me.* See Gildersleeve § 216.

407. ὀνομάσαι...ὥς, say how dear it is. So *Hclid.* 588 μέμνησθε τὴν σῶτειραν ὥς θάψαι χρεῶν, Soph. *O. C.* 1587 ὥς μὲν γὰρ ἐνθένδ' εἶρπε καὶ σύ πον παρὼν ἔξοισθα, Antiph. 1. 18.

408. ἐπίνοιαν: plan of action—an idea to be put into practice.

413 f. There are two strong arguments in favour of the transposition of these lines: (1) οὐκ οἶδ' as an answer to 412 is untrue: see 421. (2) The fact that an oracle was given to *Adrastus* is no answer to the questions put in 408.

414. γὰρ is elliptic: (well and good) for...; but how did you win your bride? Exactly the same account of this matter is given with somewhat less detail in *Suppl.* 133 ff.

410. The requirements of stichomythia often lead to the introduction of formal and irrelevant questions.

411. ἀρμόσαι is the Ionic and later prose equivalent of ἐγγυᾶν, *to betroth.* Cf. *El.* 24 οὐδ' ἤρμοξε νυμφίῳ τινί. The schol. quotes the words of the oracle from the collection of Mnaseas of Palara:—κουράων δὲ γάμους ζευξον κάπρῳ ἡδὲ λέοντι, | οὓς κεν ἰδῆς προθύροισι τεοῦ δόμου ἐξ ἱεροῖο | ἀμοῦ στείχοντας, μηδὲ φρεσὶ σῆσι πλανηθῆς. Bethe, who rightly remarks that the words of the oracle do not fit the scene which Eur. describes, thinks that the incident cannot be taken from the *Thebais*, because in that poem Polynices was in possession of the necklace and the robe, and could not be treated as a helpless fugitive.

415. παραστάδας: properly the doorposts (σταθμοί), and hence generally *portals.*

416. See cr. n. ῆ does not appear to be used with the partic. like ὥς, ἄτε, οἷα. Geel avoids the difficulty by construing *wandering like a fugitive* (ῆ φυγὰς πλανᾶται πλανώμενος); but it is simpler to accept ῆ. The alternatives are a designed approach for a definite object and a casual stoppage.

417. ἦν ταῦτα. Where two questions are asked in stichomythia, the answer generally relates to the first, on which stress

is laid: *Hel.* 118, *Hclid.* 639. This view is confirmed by 421.—
 γ' of the MSS appears to be indefensible: see Neil's *Equites*, p. 201.

418. ὦς is exclamatory: 'how unhappy were ye both,' *i.e.*,
 'I pity him too now that (ἄρα) I am touched by your sorrows.'
 Elmsley's objection to ὦς ἄρα in exclamations cannot be maintained:
 see *Ar. Eq.* 1170, *Ach.* 990, *Soph. Ai.* 367.

421. ἀλκῆν: *battle*, as in *Hel.* 42, *Hclid.* 711, *Aesch. Theb.* 498
 βακχᾷ πρὸς ἀλκῆν ('He raves for battle'), *ib.* 876 πατρώους δόμους
 ἐλόντες μέλεοι σὺν ἀλκᾷ.

422. ἐνταῦθα is temporal.

423. καὶ...γ': *yes, and*: *Hel.* 110 n.

425. οὐ μεμπτός, *i.e.*, entirely happy—a meiosis for εὐτυχεῖ:
cf. Hel. 636 ὦ φιλτάτῃ πρόσσωψις, οὐκ ἐμέμφθην, *I. A.* 712 τοιόσδε
 παιδὸς σῆς ἀνὴρ ἔσται πόσις.—οὐ μεμπτός, *Aesch. Eum.* 1020 (Verrall).
 The direct assertion of personal happiness was unseemly.—ἐς τὸδ'
 ἡμέρας is emphatic: 'up to this very hour' (Earle on *Alc.* 9).

428 is a futile addition, and σύγγαμος (*cf.* 137) in the sense of
 σύγγαμβρος is unexampled.

430. ἄκροι, *chieftains*. *Cf. inf.* 1245, *Suppl.* 118 ἀνδρας
 Ἀργείων ἄκρους, *fr.* 701.

431. λυπρὰν κ.τ.λ. 'Yielding me a service which though irk-
 some to me yet I must claim.' Wecklein thinks that vv. 432—4 are
 a later addition, and that without them χάριν is acc. in apposition to
 the sentence: 'a service irksome to them but forced upon them by
 Adrastus.' But it does not appear how Adrastus could have com-
 pelled them.

433. ἐπώμοσ' is the momentary aor.: *I protest before heaven*.
 Goodw. § 60.

434. ἐκοῦσιν refers to the conduct of Eteocles as the aggressor
 in wilfully depriving his brother of his rights: *cf.* 491. Polynices is
 forced to claim his due. In *Aesch. Theb.* 637 Eteocles is described
 from this point of view as ἀτιμαστήρα...ἀνδρηλάτην.

435. τείνει: this use is found also in the Ionic prose of
 Herodotus, but not in Attic prose writers.

436. φίλους is proleptic with διαλλάξασαν: 'so as to become
 friends.'

437. σέ=σεαυτήν, as often in tragedy: *Hel.* 842 n. ἐμὲ rather
 than με might have been expected (πόνων σὲ κάμει Elmsley), but the

leading emphasis is on *παῦσαι πόνων*: *σε* and *πόλιν* are not so much contrasted with *με* as added to it. Cf. *Or.* 736 *Μενέλεως κάκιστος ἔς με καὶ κασιγνήτην ἐμήν*.

438. *ἔρῳ* belongs to both clauses, and the general meaning is: 'I will say what is trite but nevertheless it is worth saying.' Cf. *Soph. Ai.* 292 ὁ δ' εἶπε πρὸς με βαί', αἰεὶ δ' ὑμνούμενα. Euripides affects this elliptical idiom: *El.* 753 ἤκουσα κἀγώ, τηλόθεν μὲν, ἀλλ' ὁμως, *Bacch.* 1027 ὥς σε στενάζω, δοῦλος ὦν μὲν, ἀλλ' ὁμως.

439 f. Cf. *Theogn.* 717 ἀλλὰ χρή πάντας γνώμην ταύτην καταθέσθαι, ὥς πλοῦτος πλείστην πᾶσιν ἔχει δύναμιν, *Pind. Isth.* 2. 11 χρήματα, χρήματ' ἀνὴρ. For the careless repetition of ἀνθρώποις see on *Hel.* 674.

442. *λόγχην* is collective = *spearsmen*. Cf. *Pind. Ol.* 7. 19, *sup.* 78 n.—Poverty in a man of noble birth was an offence against the Gk. conception of τὸ πρέπον: for, as Aristotle remarked, *πένης οὐκ ἂν εἴη μεγαλοπρεπής*, and *μεγαλοπρέπεια* is the proper excellence of the noble (*eth. N.* IV. 2. 13, 14). *El.* 38 *πένητες, ἐνθεν ἡγύγνει' ἀπόλλυται*, fr. 287 ὅστις δὲ γαῦρον σπέρμα γενναῖόν τ' ἔχων βίου σπανίζει, τῷ γένει μὲν εὐτυχεῖ, πενία δ' ἐλάσσων ἐστίν, ἐν δ' ἀλγύνεται φρονῶν, ὑπ' αἰδοῦς δ' ἔργ' ἀπωθεῖται χερῶν, fr. 364, 16. The rivalry of Themistocles with Cimon in display of wealth at Olympia was considered a sign of *ἀλαζονεία* in the former owing to the inferiority of his station (*Plut. Them.* 5).

446. *τὴν χάριν*, the boon you asked for.—*σοὶ* is emphatic, but does not necessarily suggest a contrast with Polynices.

448 f. These difficult lines are generally considered to be corrupt. I have adopted in the text *λοχῶν* from V, where however it is more likely to be an error than a genuine variant, and propose to interpret it: *seeking to waylay the chariots*. Cf. 732 f. *ἀμφὶ τείχη* and *λοχῶν* would then be coupled by *καὶ* as independent qualifications of *τάσσω* ἐ. π. Such a balancing of a prepositional phrase by a partic. is common enough, especially in Thucydides: see e.g. VIII. 95. 2 Ἀθηναῖοι δὲ κατὰ τάχος καὶ ἀξυγκροτήτοις πληρώμασιν ἀναγκασθέντες χρήσασθαι...πέμπουσι, n. on *Hclid.* 6.—*τάσσω* ἐπέσχον *πόλιν*: *I ceased from drawing up the citizens*. For the partic. cf. *inf.* 1733, *Ar. Eq.* 915 ἀναλῶν οὐκ ἐφέξεις. *πόλις* (= *πολῖται*), commonly applied to the whole body of citizens as members of the community, is less familiar in relation to military service: but cf.

inf. 712 ἐξοιστέον τᾶρ' ὄπλα Καδμείων πόλει. Blaydes' στρατόν is therefore unnecessary. In this context ξυνωρίδες can hardly be anything but a synonym for ἄρματα, a regular arm of the heroic levy as conceived by Eur.: *inf.* 1147, *Suppl.* 662 ff., *Hclid.* 823. The interpretation of ξυνωρίδας λόχων as 'pairs of regiments' (Wecklein and others) should be rejected: the same may be said of Hermann's ξυνωρίδας πυλῶν = gates with two valves.

450. **βραβείας**, offers of mediation.—αἷς is instr. dat.: *whereby*.—**μολεῖν**: expegetetic infin. of result: see on 380.

451. **τειχέων**: an obscure use of the genitive to express place = *within the walls*. The nearest parallel is Soph. *Ai.* 1274 ἐρκέων ποθ' ὑμᾶς...ἐγκεκλημένους. It is generally regarded as partitive in origin: see Monro *H. G.* § 149.

453. **πλείστον ἀνύουσιν σοφόν**: 'win oftenest wisdom's end' (Way).

454. **σχάσον**: *relax*. The verb properly means *to drop* or *let go* (ἀνες schol.). Cf. *inf.* 960, Plat. *Com.* II. 626 καὶ τὰς ὀφρῦς σχάσασθε καὶ τὰς ὄμφακας. The opposite is ὀφρῦς ἀνασπᾶν or αἰρειν: Blaydes on Ar. *Ach.* 1069, Ellis on Catull. 67. 46. With regard to κώπην σχάσαι (cf. *Tro.* 809) it should be observed that the effect of *letting go* the oar is to *stop* the boat. See further Bury on Pind. *Nem.* 9. 63.—For **πνοάς** cf. Soph. *El.* 610 ὀρώμενος πνέουσας.

456. **Γοργόνος**: *El.* 856 κᾶρα 'πιδείξων οὐχὶ Γοργόνος φέρων, *Or.* 1520 μὴ πέτρος γένῃ δέδοικας, ὥστε Γοργόν' εἰσιδῶν, *Alc.* 1118. Note the rhetorical repetition of *εισορᾶς* and cf. 563.

458. **ταῦτόν**. Geel proposed to substitute τοῦτον, thinking that ἐς ταῦτόν δ. β. cannot mean *to meet another face to face*. But the passage which he quotes from Xen. *de re eq.* 6, 1 ἦν εἰς τὸ αὐτὸ βλέπων τῷ ἵππῳ καθαίρη is really against him. There the groom is recommended not to rub down the horse when facing him, or he may be kicked; he is advised to sit over against the shoulder-blade opposite to the horse (ἀντία τῷ ἵππῳ ὀρῶν) and out of the way of his leg. Thus εἰς τὸ αὐτὸ βλέπειν had acquired the sense of *to face*.

459. **ἄμεινον** belongs to both verbs.—ἐνδέξῃ: *give ear to*.

462. **συνελθῶν**: for the accumulation of participles without a copula see on 23.—**διδῶ**: place near to, 'let eye meet eye.' The use of διδόναι to express physical application is favoured by Euripides:

inf. 1371, *Her.* 1402 δίδου δέρη σὴν χεῖρα, *Hel.* 1383 λουτροῖς χρῶα ἔδωκα (n.).

463. ἐφ' οἷσιν ἦκει: *the purpose of his coming.* Cf. *Hclid.* 135.

465. πρόσθε, as the accuser.

467. ὥς σὺ φῆς is put in to show her desire to be impartial; but we are not left in doubt as to her sympathy.

468. κακῶν. Since διαλλάσσειν takes a personal object (445), F. Polle would read τέκνων. But the objective genitive here represents the abl. gen. of separation which is sometimes found with the verb: *Med.* 896 διαλλάχθηθ' ἅμα τῆς πρόσθεν ἔχθρας.

469. Cf. Aesch. fr. 173 ἀπλᾶ γάρ ἐστι τῆς ἀληθείας ἔπη, but in view of the growth of Sophistic rhetoric the adage had acquired new force.

470. τᾶνδιχ'. In all the instances which are quoted (e.g., *inf.* 921) of the acc. following δεῖ = *opus est* the object is personal. It seems therefore better here to regard τᾶνδιχ' as nom., comparing *Plat. polit.* 277 D παραδείγματος τὸ παράδειγμα αὐτὸ δεδέηκεν, *Lach.* 184 C τοῦ διακρινούντος δοκεῖ μοι δεῖν ἡμῖν ἡ βουλή (Kuehner-Gerth I. p. 399).

471. ἔχει γὰρ αὐτὰ καιρόν: *for unaided it hits the mark.* For καιρός in the sense of *right measure* cf. fr. 628 μηδ' ἄνδρα δημῷ πιστὸν ἐκβάλλης ποτέ, μηδ' αὔξει καιροῦ μείζον. So *Pind. Nem.* 7. 58 εοικότα καιρόν ὄλβου, *Theogn.* 401 μηδὲν ἄγαν σπεύδειν· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος. The use of καιρός illustrates the Greek sense of proportion: thus every action or emotion has its own proper limit (*Pind. Nem.* 8. 4 f. ἀγαπατὰ δὲ καιροῦ μὴ πλαναθέντα πρὸς ἔργον ἕκαστον τῶν ἀρείωνων ἐρώτων ἐπικρατεῖν δύνασθαι); and every individual should observe the law of his normal development. So in *Aesch. Prom.* 507 μὴ νυν βροτοὺς μὲν ὠφέλει καιροῦ πέρα the implication is not 'to your detriment' (Sikes and Willson): cf. *Aeschin.* 3. 80 Θηβαίους...περαιτέρω τοῦ καιροῦ καὶ τοῦ ὑμετέρου συμφέροντος ἰσχυροὺς κατεσκεύασεν—Philip had disturbed the 'balance of power.' Burges, and independently Nauck, proposed κύρος, which is less idiomatic than καιρόν.

473 ff. See cr. n. The retention of the mss reading involves serious difficulties in the interpretation of this and the following lines, and most critics have considered it to be unsound. I have substituted πρόσθεν for πατρὸς, and placed a colon after τοῦδ'. This gives the meaning: 'I had regard to our joint interests rather than

to the inheritance.' For the sense of δωμάτων see on 68. The clause ἐκφυγεῖν...γίγνεται (480) is then explanatory of what precedes, and the asyndeton is natural: *Hclid.* 399 etc. It is however quite likely that Barnes' ἀξήλθον in 476 is the true remedy: see the instances of similar omissions of καί collected by Sharpley on *Ar. Pac.* 610. In restoring πρόσθε, I assume the letters προσ to have been misread as the compendium for πατρός, and ΘΕΝ or ΘΕ to have been omitted, as is often the case with ΘC = θεός etc. (cf. Porson on *sup.* 5, Dobree *Adv.* II. p. 64). From Wecklein's Appendix I learn that Holzner had already suggested πρόσθ' ὁμιλίας. Whatever view be taken of the passage, the usage of Eur. makes it extremely improbable that προσκεψάμην should be dissociated from τοῦμόν τε καὶ τοῦδ': cf. *Med.* 460 ἤκω τὸ σὸν δὴ προσκοπούμενος, γύναι, *Andr.* 257 κοῦ τὸ σὸν προσκέψομαι. It should be added that Eur. affects this use of πρόσθεν: to the exx. given by L. and S. add fr. 1030 ἢ τὰπειικὴ πρόσθεν ἡγούνται δίκης. For other views see Appendix.

474. τοῦμόν τε καὶ (τὸ) τοῦδ': for the omission of the second article cf. *El.* 301 τύχας...τὰς ἐμὰς κάμου πατρός, *I. A.* 859 χωρὶς τὰμὰ κάγαμέμενος, *Soph. O. C.* 606 τὰμὰ κάκεινων, *Trach.* 1068 τοῦμόν...μᾶλλον ἢ κείνης ὀρῶν λωβητὸν εἶδος.

476. ἐκὼν is reinforced by αὐτός: i.e., *doing what I could on my part*,)(τῷδε. Cf. 1229 αὐτὸς...μόνος, *Verg. Ecl.* 8. 106 f. *corripuit tremulis altaria flammis sponte sua...cinis ipse.*

477. ἐνιαυτοῦ: the word expresses strictly the continual recurrence to a fixed point (ἐνὶ αὐτῷ Prellwitz), and is therefore aptly combined with κύκλος (*Or.* 1645) or περιδρομή (*Hel.* 775).

478. ἀνὰ μέρος: *in rotation*, only here and at v. 486 in tragedy. It will be observed that λαβὼν has no object expressed, so that Wecklein's proposal to read ἀρχὴν...λαβεῖν is plausible. It is however possible to supply ἀνάσσειν πατρίδος from the previous line, where δοῦς is the correlative of λαβὼν here. For ὥστε = *ea conditione ut* cf. 591, *Suppl.* 876.

479 f. Dindorf proposed to substitute μολεῖν for μολῶν, deleting 480, which is superfluous in point of sense and where ᾧ γίγνεται has seemed to many a feeble phrase. But Kinkel justly remarks that δι' ἔχθρας...μολεῖν (see n. on 20) implies a condition or relation which is expressed in particular acts (κακόν τι). ᾧ γίγνεται, which is euphemistic, means not 'as is now the case' but 'as is usual' (ᾧ εἴθε γίγνεσθαι schol.). Cf. *Dem.* 38. 25 γιγνομένην χάριν, *Teles*

ap. Stob. *flor.* 93, 31 μελετᾶν πρὸς τὰ γιγνόμενα, Hyp. 5.6 εἴ τι ἄλλο κατέθετό τις ἐπὶ τὸ μυροπώλιον τῶν προσφοιτῶντων, οἷα γίγνεται.

484. λαβὼν: the partic. bears the main stress. He is ready to be content with his strict rights and requires no compensation for their previous disturbance.

486. οἰκεῖν. 'To administer my own estate' was in Polynices' case to be sovereign of Thebes. Cf. 602, 1231. In *I. A.* 331 etc. the phrase is metaphorical, but is always used of internal or domestic government: *Hclid.* 245 n. Note that the words οἰκεῖν...χρόνον form a single notion, i.e., to adhere to the bargain of ruling in turn. —ἀνὰ μέρος λαβὼν, with λαβὼν in v. 484, after v. 478 has given rise to suspicion, but is perhaps only a case of Eur.'s careless repetition: 439 n.

487. ἀφείναι: to abandon or yield up. Cf. *Hclid.* 810 τιμὰς πατρώους καὶ δόμους ἔχειν ἄφες. ἐφείναι (J. Heiland) is quite unnecessary.

488. προσφέρειν. Headlam (*C. R.* xv. 102) shows from Pollux iv. 90 that προσφέρειν μηχανήν is the usual phrase in siege operations.

489. κλιμάκων προσαμβάσεις: scaling-ladders. The phrase is borrowed from Aesch. *Theb.* 466 and repeated *inf.* 1173, *Bacch.* 1213. The abstract προσάμβασις is applied in a concrete sense.

494. αὐθ' ἕκαστα: each thing as it actually is. Cf. *Or.* 1393, 1400, Aesch. *Prom.* 950 μηδὲν αἰνικτηρίως ἀλλ' αὐθ' ἕκαστ' ἐκφραζε. Hence Aristotle's αὐθέκαστος (*eth. N.* iv. 7. 4), the mean between ἀλαζῶν and εἰρων.

495. σοφοῖς: *dativus indicantis*. Cf. Soph. *Ai.* 1282 ἄρ' ὑμῖν οὗτος ταῦτ' ἔδρασεν ἔνδικα; Eur. *Hclid.* 315 n. The absence of the article with the first adj. tends to throw the greater stress upon the second: cf. Soph. *El.* 265 κάκ τῶνδ' ἐμοὶ λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει, *O. C.* 782 λόγῳ μὲν ἐσθλά, τοῖσι δ' ἔργοισιν κακά, Eur. *Hclid.* 476.

497. μὲν, standing alone, implies the contrast 'whatever others may think.' —εἰ καὶ: *granting that, although* (καὶ εἰ = *even supposing that*). See Jebb on Soph. *O. T.* 305. Wyse on Isae. 5. 25 shows that even in prose the distinction is sometimes neglected.

498. ἀλλ' οὖν, at any rate, very frequently follows a conditional clause: Plat. *Phaed.* 91 B εἰ μηδὲν ἐστὶ τελευτήσαντι, ἀλλ' οὖν τοῦτόν

γε τὸν χρόνον ἤττον ἀδηδῆς ἔσομαι.—**μοι**, pleonastic after ἐμοί. In such cases the second pronoun always appears in the enclitic form, sometimes merely with resumptive force, as here ('as I say'), sometimes to add to the effect of an appeal. For the latter cf. Ar. *Ach.* 384 νῦν οὖν με πρῶτον, πρὶν λέγειν, ἐάσατε ἐνσκενάσασθαι μ' οἷον ἀθλιώτατον, Soph. *O. C.* 1278 (Jebb).

499 ff. Eteocles opens in the spirit of the advanced thought current at the close of the fifth century. The opposition of νόμος and φύσις was in the air, and received different applications from different thinkers and in relation to various subject-matters: see Gomperz, *Greek Thinkers*, Eng. tr. 1. p. 402 ff. Cf. the famous line from the *Aeolus*, τί δ' αἰσχρὸν, ἦν μὴ τοῖσι χρωμένοις δοκῇ; Ar. *Ran.* 1475 with the schol.—Since metre proves that Ar. and the tragg. employ both ταυτό and ταυτόν (Jebb on Soph. *Trach.* 425), and as both are found on inscr. contemporary with the date of this play (Meisterhans³, p. 155), there does not seem to be any reason for introducing ταυτόν against the evidence of the best mss.

500. ἀμφίλεκτος is active: *contentious*. Cf. Soph. *Ant.* 111 νεικέων ἐξ ἀμφιλόγων. For active verbals in -τος see 209.

501 f. There is no such thing as ὁμοιότης or ἰσότης: they are only ὀνόματα. In other words, there is no common standpoint to be found in human beliefs: any such principle of identity (τοῦργον τὸδε) is non-existent. This is exactly the spirit of Antisthenes: see Zeller's *Socrates* etc. Eng. tr. p. 297 ff. The best commentary on the present passage is to be found in Herod. 3. 38. Paley misses the point by giving a moral colour to ὅμοιον and ἴσον, as if the latter were the ἰσότης of 536.—The reason for rejecting ὀνομάσαι is not syntactical (cf. *Her.* 1002 ὡς ὁρᾶν ἐφαίνετο), but because Porson's reading is more idiomatic and clearer.

503. γὰρ is explicative—'now.'

504. αἰθέρος: see cr. n. ἡλίου of the mss is unintelligible, and we must therefore accept the variant recorded by Stobaeus: Wilamowitz on *Her.* 170. Tr.: 'the risings of the stars in the firmament,' and for the objective genitive of local relation cf. *Hel.* 528 τάφου ἔδρας (n.), *inf.* 842. In Attic prose it is true that ἐπιτολή is regularly used of the stars and ἀνατολή of the sun and moon, but poets frequently disregard this limitation: Rutherford, *New Phrynichus*, p. 204. Later, when the distinction had ceased to prevail,

Chrysippus treats ἐπιτολή as the heliacal rising (II. 683 Arn.). Mahaffy, *Gr. Lit.* I. p. 366, makes the interesting remark that this and the following lines are the only passage in Gr. tragedy which can be shown to have directly influenced Shakspeare. Hotspur's speech in 1 *Henry IV* i. 3. 201 ff. is thought to have been suggested by Gascoigne's *Jocasta*, which is a translation—through the Italian—of Euripides.

506. θεῶν. The deification of abstractions is characteristic of Euripides: *inf.* 531, 782, *Hel.* 559 f. (n.). Cf. Herod. VIII. 111 where the Andrians oppose the might of Πενίη and Ἀμηχανίη to that of the Athenian goddesses Πειθῶ and Ἀναγκαίη. Cic. *Att.* VII. 11 applies the line to Caesar.

508. ἐμοί for ἐμαντῶ: *sup.* 437 n.

509. ὅστις=εἷ τις. The whole relative clause may be regarded as subject to the sentence of which ἀνάνδρῳ is predicate. Cf. *Hel.* 272 (n.). Observe that the sentiment here is exactly that of Callicles in the *Gorgias* (cf. especially 483 B οὐδὲ γὰρ ἀνδρὸς...τὸ ἀδικεῖσθαι, ἀλλ' ἀνδραπόδου τινός, ᾧ κρεῖττόν ἐστι τεθνάναι ἢ ζῆν, ὅστις ἀδικούμενος καὶ προπηλακίζόμενος μὴ οἷός τ' ἐστὶν αὐτὸς αὐτῷ βοηθεῖν) and of Thrasymachus in the *republic* (338 c ff.).

510 f. αἰσχύνομαι is followed by acc. with *inf.* like αἰδοῦμαι in *Hclid.* 43 παρθένους αἰδοῦμεθα ὅχλῳ πελάζειν.—σὺν ὅπλοις, *under arms*: *Bacch.* 51, *I. A.* 65.

512. ἃ χρῆζει. Even in prose attraction is not universal, and the acc. is obviously recommended by metrical considerations: cf. 992. It is impossible to say how far it is influenced by the occasional use of *τυγχάνω* etc. with an acc.: *inf.* 1666, *Hclid.* 374.—ταῖς, objected to by Hermann, lends distinction to the noun: 'our town of Thebes.' Cf. 717. Geel quotes *Suppl.* 520 οὐκ οἶδ' ἐγὼ Κρέοντα δεσπόζοντ' ἐμοῦ...ὥστ' ἀναγκάσαι δρᾶν τὰς Ἀθήνας ταῦτ'.

516. ποιεῖσθαι. The diphthong *οι* in this verb becomes *ο* before *ε* and *η*, when the syllable is short: see the evidence collected by Jebb on *Soph. Phil.* p. 234.—ἐξαιρεῖ. The scholl. give *κατορθοῖ* and *χειροῦται* as explanations of this word. The former, though adopted by L. and S. and others, is not warranted by the usage of *ἐξαιρεῖν*. Geel's *ἐξαρκεῖ* is the best of the attempts which have been made to obtain this sense, which is recommended by *Apoll.* *Rhod.* III. 188 πολλὰκι τοι ῥέα μῦθος, ὃ κεν μόλις ἐξανύσειεν ἡγορέη,

τόδ' ἔρεξε κατὰ χρέος. But the quotations of this passage by Plutarch, Julian and Themistius leave little doubt that ἐξαιρεῖ is sound. Tr.: 'removes every obstacle,' and cf. Isocr. 12. 165 πρεσβείαις καὶ λόγοις ἐξαιρεῖν ἐπειρῶντο τὰς διαφοράς, Plut. *praec. ger. reip.* 32 p. 824 D ἔριδας καὶ διχοφροσύνας καὶ δυσμένειαν ἐξαιρεῖν ἅπασαν, *de rect. rat. aud.* 13 p. 44 B ὁ φιλόσοφος λόγος τὸ ἐξ ἀπειρίας καὶ ἀγνοίας θαῦμα ἐξαιρεῖ, Dio Chrys. *or.* 41, 9 p. 500 ἐπίσταμαι μὲν οὖν ὡς χαλεπὸν ἐστὶν ἀνθρώπων ἐξελεῖν ἔριν. The corresponding middle occurs in *Med.* 904 νεῖκος πατρὸς ἐξαιρουμένη.—**δράσειεν** is used, like ποιεῖν, *facere*, Germ. *thun* and our *do*, instead of repeating the main verb ἐξαιροίη: 'as well as the sword could do it.' Cf. Ar. *Ran.* 584 οἶδ' οἶδ' ὅτι θυμοῖ καὶ δικαίως αὐτὸ δρᾶς, Plat. *rep.* 358 C.

518. **ἄλλως**: on other terms, *i.e.*, as a private citizen.

519 f. See cr. nn. Geel's remedy has been adopted in the text, although the strong MSS evidence in favour of δουλεύσω gives ground for hesitation. The alternative is to take Valckenaer's ἐκείνου (for the confusion of case after μεθίεσθαι cf. Ar. *Vesp.* 416), put a full stop at μεθήσομαι, and make 520 a question, reading δουλεύσω. The objection to this is the isolation of ἐκείνου, which can only loosely be referred to τὸ ἄρχειν involved in σκῆπτρα τὰμὰ (514).

521. **πρὸς ταῦτ'** is common in formulae of defiance, and is always accompanied by an imperative or its equivalent: *Hclid.* 978 n. The phrase and its cognate πρὸς τὰδε are fully illustrated by Neil on Ar. *Eg.* 622.

523. **ὤς** is here practically equivalent to γάρ, *ε. s.* is sometimes the case with ἐπεὶ. This should not be confused, as by Wecklein, with the elliptical construction of 625 (n.).

524 f. These famous lines are rendered by Cic. *off.* III. 82 as follows: *nam si violandum est ius, regnandi gratia | violandum est; aliis rebus pietatem colas.*

526 f. The sentiment is a commonplace in Euripides: fr. 587, *Med.* 580, *Bacch.* 266 f. ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν. Contrast *Her.* 236, *Hec.* 1239.—**μὴ...καλοῖς**: *if his case is bad.* *Scil.* λέγοντα. Cf. Soph. *O.T.* 1457 οὐ γὰρ ἂν ποτε θνήσκων ἐσώθην, μὴ' π' ἰ τῷ δεινῷ κακῷ, to which Radermacher adds Lucian *fugit.* c. 19 οὐκ ἂν οὐδὲ κινῆσαι τὴν γλῶσσαν μὴ μετὰ τοῦ ψεύσασθαι δύναιτο.

529. **ἡμπειρία**. The article is generic, and should not be

referred to γήρα preceding. For the sense cf. fr. 293 γνῶμαι δ' ἀμείνους εἰσὶ τῶν γεραιτέρων· ὁ γὰρ χρόνος διδαγμα ποικιλώτατον, *On. Met.* VI. 28 *non omnia grandior aetas, quae fugiamus, habet. seris venit usus ab annis.* It has been pointed out by Nauck that there is a covert answer to Soph. fr. 863 (684 D) πάντ' ἐμπέφυκε τῷ μακρῷ γήρα κακά, νοῦς φροῦδος, ἔργ' ἀχρεῖα, φροντίδες κεναί.

531. δαιμόνων: 506.

532. μὴ σύ γ'. The particle strengthens the negative: it is an earnest appeal—*nay, forbear.* See Neil on *Ar. Eq.* p. 198, Jebb on *Soph. O. C.* 1441.

533. εὐδαίμονας belongs to both nouns (ἀπὸ κοινοῦ): 284 n.

534. ἐσηλθε κ.τ.λ. 'Hath visited to the ruin of their inmates.' ἐπ' ὀλέθρῳ, giving the condition, qualifies both verbs united as a single notion.

535. ἐφ' ἧ: *for her thou madly ravest.* Cf. Theocr. 2. 48 τῷ δ' ἐπὶ πᾶσαι καὶ πῶλοι μαίνονται κ.τ.λ.

536. ισότητα. The word suggests the merit of the Athenian constitution as described in *Syrphl.* 406 ff. δῆμος δ' ἀνάσσει διαδοχαῖσιν ἐν μέρει ἐνιαυσίαισιν, οὐχὶ τῷ πλούτῳ διδοὺς τὸ πλεῖστον, ἀλλὰ χῶ πένης ἔχων ἴσον. The relation between ισότης and δίκαιον is discussed by Plato *Gorg.* 507 E ff.: λέληθέ σε ὅτι ἡ ισότης ἡ γεωμετρικὴ καὶ ἐν θεοῖς καὶ ἐν ἀνθρώποις μέγα δύναται. Cf. Arist. *pol.* III. 9, Plut. *Sol.* 14 τὸ ἴσον πόλεμον οὐ ποιεῖ, Plat. *legg.* 757 A παλαιὸς λόγος ἀληθὴς ὢν, ὡς ισότης φιλότητα ἀπεργάζεται, Arist. *eth. N.* IX. 8. 2.

538. νόμιμον. At first sight μόνιμον (see cr. n.) seems to claim recognition: cf. *Or.* 340 ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς. But νόμιμον, in the sense of *prescribed by law*, is really superior. The law aims at τὸ ἴσον and τὸ δίκαιον: Arist. *eth. N.* V. 1. 8 τὸ μὲν δίκαιον ἄρα τὸ νόμιμον καὶ τὸ ἴσον, τὸ δ' ἄδικον τὸ παράνομον καὶ τὸ ἄνισον. The relation between νόμος and πλεονεξία was in the air: thus Callicles argues (*Plat. Gorg.* 483 B) that the laws are enacted by the majority who are weak to prevent the πλεονεξία of the strong: ἀγαπῶσι γάρ, οἶμαι, αὐτοὶ ἂν τὸ ἴσον ἔχῃσι φαυλότεροι ὄντες.

540. ἐχθρᾶς ἡμέρας, *day of strife*, is a picturesque and poetic variation for ἐχθρα: cf. Homer's δούλιον (ἀναγκαῖον) ἡμαρ, *Soph. Trach.* 654 ἐξέλυσ' ἐπίπονον ἡμέραν, *Eur. Ion* 720 νέαν δ' ἡμέραν ἀπολιπὼν θάνοι, *Hec.* 56. So often in the Bible: compare with this passage *Prov.* xi. 4 *Riches profit not in the day of wrath.*

541 f. Measures, weights, and number alike depend on the principle of equality. This implies their division into equal parts, as is indicated by μέρη and διώρισεν (= *divided, separated*). Aristotle points out that ἀριθμός is a discrete (διωρισμένον)(συνεχές) quantity: *categ.* 6 p. 4b 31. Eur. lays no stress upon the distinction which Plato and many others drew between true political equality and that which is merely μέτρω ἴσην καὶ σταθμῶ καὶ ἀριθμῶ: *legg.* 757 B.

543. νυκτός...ἀφεγγές βλέφαρον is not the moon (L. and S.), although ἡμέρας βλέφαρον in Soph. *Ant.* 103 aptly denotes the sun. The point here to be made is the equal division of the year between light and darkness, and in such connexion the moon is out of place: cf. Soph. *Ai.* 672 ἐξίσταται δὲ νυκτὸς αἰανῆς κύκλος τῇ λευκοπώλῳ φέγγος ἡμέρα φλέγειν. Others regard the words as a mere periphrasis for *night*, comparing *I. T.* 110 ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλῃ which follows Aesch. *Pers.* 428 ἔως κελευνῆς νυκτὸς ὄμμ' ἀφείλετο. But though ὄμμα is widely used in the sense of the Latin *species*, this does not apply to βλέφαρον; and it is unlikely that Eur. would alter for the worse a phrase in itself open to objection. An explanation should rather be sought in the common conception of night as an opaque pall, which is drawn up at the approach of day, and for this 'eyelid' is a peculiarly happy metaphor. In fact, Eur. has anticipated Milton's *Lycidas* 26 *Ere the high lawns appear'd under the opening eyelids of the morn*, if it is not more correct to say that Milton imitated Euripides.

544. ἴσον agrees with κύκλον and is predicative. Observe how in position it corresponds to ἰσότης (542), and is emphasised thereby.

545. νικώμενον: as they are forced to give way in turn.

546. δουλεύει βροτοῖς. Weil's μέτροις is unnecessary. The reference is to ἐνιαύσιον κύκλον, and it is implied that the procession of the seasons is essential for the preservation of human life. But the main stress of the sentence falls rather upon δουλεύει than upon βροτοῖς: 'if the celestial bodies are in servitude, will you not be content to yield?' The verse was parodied by Strattis fr. 46 Ko. εἶθ' ἥλιος μὲν πείθεται τοῖς παιδίοις, ὅταν λέγωσιν, ἔξεχ', ὦ φίλ' ἥλιε.

548. ἀπονέμειν. The inf. in place of the participle after ἀνέχομαι is rare: Goodw. §903, 2. Cf. the cynical advice of [Isocr.] 1. 38 παρασκεύαζε σεαυτὸν πλεονεκτεῖν μὲν δυνάμενον, ἀνέχου δὲ τὸ ἴσον ἔχων, ἵνα δοκῇς ὀρέγεσθαι τῆς δικαιοσύνης μὴ δι' ἀσθένειαν ἀλλὰ δι' ἐπιείκειαν.—καί enforces εἴτα in questions: it is not copulative.

549. ἀδικίαν εὐδαίμονα, a remarkable phrase, much more striking than εὐτυχῇ ἀδικίαν would have been. Cf. *Hel.* 221, Wilamowitz on *Her.* 440 τὰς εὐδαίμονος ἥβας. It is in fact an oxymoron, since εὐδαιμονία is incompatible with ἀδικία. We are again reminded of the *Gorgias*, where Polus affirms and Socrates denies ὡς πολλοὶ ἀδικοῦντες ἀνθρώποι εὐδαίμονες εἰσιν (470 D), and Archelaus of Macedon is taken as an example.

551. περιβλέπεσθαι τίμιον; 'Is worship precious?' If, as in many texts, a comma is placed at the end of 550, τότε looks forward to περιβλέπεσθαι and τίμιον is adverbial as in *Suppl.* 553 τίμιος γεραίρεται. But this makes a much less vigorous period. For the neuter τότε referring to τυραννίδα cf. *Hclid.* 745 n., *inf.* 1171.—μὲν οὖν is corrective=*immo vero*: *Plat. Crit.* 44 B ἀτοπον τὸ ἐνύπνιον, ὧ Σώκρατες. ἐναργὲς μὲν οὖν.

552. ἐν δόμασι: wealth consists of the accumulations stored up within the walls of the house: *sup.* 68, *Hel.* 907 n. Further instances are cited by Blomfield gl. on *Aesch. Pers.* 242 πλοῦτος ἐξαρκῆς δόμοις. Nauck's εὐδαίμονα, approved by Wecklein, is injurious.

553. τὸ πλεόν, an answer to 510. The object of πλεονεξία is unsubstantial: its fruit is κενότης and μόχθος.

554. ἐπεὶ...γ', *quandoquidem*, shows that the tone is controversial: 'let me tell you.' The second γε drives the point home: cf. *Plat. rep.* 389 D ἂν λαμβάνῃ ψευδόμενον, κολάσει...ἐάν γε, ἧ δ' ὅς, ἐπὶ γε λόγῳ ἔργα τελῆται.

555 f. Cf. *Hor. sat.* II. 2. 129 ff. *nam propriae telluris erunt natura neque illum nec me nec quemquam statuit* etc. *Anth. Pal.* IX. 74 ἀγρὸς Ἀχαιμενίδου γενόμεν ποτέ, νῦν δὲ Μενίππου, καὶ πάλιν ἐξ ἐτέρου βήσομαι εἰς ἕτερον. καὶ γὰρ ἐκεῖνος ἔχειν μέ ποτ' ᾤετο, καὶ πάλιν οὗτος οἶεται· εἰμὶ δ' ὅλως οὐδενός, ἀλλὰ Τύχης. *Eur. Suppl.* 534. *Lucian* I. p. 66 τούτων φύσει μὲν οὐδενός ἐσμεν κύριοι, νόμῳ δὲ καὶ διαδοχῇ τὴν χρῆσιν αὐτῶν εἰς ἀόριστον παραλαμβάνοντες ὀλιγοχρόνιοι δεσπότης νομιζόμεθα κ.τ.λ. Similarly *Theogn.* 719 ff.

558 weakens the sense and is possibly an adscript. See also on *Hel.* 903 ff.

559. προθεῖσ', used of putting forward a subject for debate: *Med.* 546 ἄμειλλαν γὰρ σὺ προύθηκας λόγων, *Suppl.* 428.

561. ἐρεῖς κ.τ.λ. If you choose the former alternative, a terrible risk is involved.

563 ff. ὄψη...ὄψη δὲ: *sup.* 244. For anaphora without μέν in the first clause cf. *Med.* 98 κινεῖ κραδίαν, κινεῖ δὲ χόλον, *Hclid.* 874 n. —δαμασθὲν...πορθουμένας. Wilamowitz on *Her.* 883 holds that the verbs δαμάζω and πορθῶ have been interchanged, in place of the normal ἄστν πορθούμενον and κόρας δαμασθείσας, in order to give a complete picture of the various incidents. This is ingenious but unnecessary: cf. on the one hand Aesch. *Theb.* 338 εὔτε πόλις δαμασθῇ, *ib.* 765, and on the other Eur. *El.* 316 Ἀσίδες δμῶα στατίζουσ', ἄς ἔπερσ' ἐμὸς πατήρ, fr. 608 φίλους τε πορθεῖν καὶ κατακτανεῖν χρεῶν.

567. φιλότιμος δὲ σύ: *and thy ambition: scil.* ὀδυνηρὸς γενήσῃ. There is an ellipse of ὦν, and the constr. is parallel to that noticed on *Hclid.* 468 δεινὸν γὰρ ἐχθροῖς βλαστάνοντες εὐγενεῖς νεανῖαι. For the omission of the circumstantial participle see Goodw. § 875. It is more common in poetry than his examples suggest: *inf.* 1598. Cf. Xen. *Hier.* 11, 12 οὐκ ἀπορῶν ὅτῳ τοῦτων εὐμενεῖ μεταδώσεις. The argument is summed up from 549, showing the idleness alike of ambition and of the desire for wealth. There is thus no reason for suspecting the text.

568. αὐδῶ...λέγω: 778.

569. ἀμαθεῖς: 393. The allusion is to the superstitious folly of Adrastus: 409 ff. The middle voice expresses reciprocity: 'foolish was the obligation of mutual service which Adrastus contracted with you'; hence the plural. The phrase χάριν ἀνάπτειν recurs in Plut. *Ant.* 46, *Brut.* 6, and in both places with the meaning 'to refer the service to' or 'to create an obligation towards.' In Apoll. Rhod. 11. 213 χάριν νύ τοι, ὦ ἄνα, Λητοῦς νιέ, καὶ ἀργαλέοισιν ἀνάπτομαι ἐν καμάτοισιν the sense is 'I ascribe the thanks to thee.'

570. ἀσύνετα: 311.

571. τύχοι: *sup.* 242 (n.). For the sense cf. Aesch. *Theb.* 585 πατρίς τε γαῖα σῆς ὑπὸ σπουδῆς δορὶ ἀλοῦσα πῶς σοι ξύμμαχος γενήσεται;

572. ἀναστήσεις. Porson read ἄρα στήσεις on the ground that Attic idiom requires ἰστάναι not ἀνιστάναι τρόπαιον. This appears to be correct; for the only evidence which Hermann could adduce to the contrary was Athen. VIII. 350 A, Plut. *Alc.* 29 χαλκοῦν ἀνεστάναι τρόπαιον, *de Herod. malig.* 42 p. 873 A περὶ τοῦ τροπαίου τῆς ἀναστάσεως: add Pausan. IX. 40. 9 and see Shilleto on Thuc. I. 54.

Nevertheless to deny the possibility of ἀνιστάναι τρόπαιον in tragedy is a measure of dogmatism which the evidence does not warrant.

573. **κατάρξη** denotes strictly the beginning of the ritual act : *Hclid.* 529.

574. **καὶ σκῦλα γράψεις**. Unless Valckenaer is right (see *cr. n.*), **γράφω** means *to mark with writing*; that is to say, it is used with the same flexibility of construction as our *inscribe*. The nearest parallel is *I. A.* 35 δέλτον τε γράφεις τήνδ' ἥν πρό χερῶν ἐτι βαστάξεις: cf. *Pind. Ol.* 3. 30 ἔλαφον... ἄν ποτε Ταῦγέτα ἀντιθεῖς' Ὀρθωσίᾳ ἔγραψεν ἱεράν. *Pollux* ix. 83 has Φεῖδων πρῶτος ἔγραψε νόμισμα in place of the usual ἐχάραξε. *Ar. Thesm.* 770 τὰς πλάτας ῥίψω γράφων is indecisive. Hermann, comparing *Tro.* 1188, thought that the meaning was *de spoliis scribes*, but this is hardly satisfactory. The reference is to the dedication by Polynices of Theban spoils at *Argos*: cf. *Hclid.* 689 n., *Aesch. Ag.* 580 ff. (Verrall). These are entirely distinct from the *τρόπαια* of 571, which would naturally be erected on the battle-field.

576. **ἔθηκε** for ἀνέθηκε: cf. *El.* 7 ὑψηλῶν δ' ἐπὶ ναῶν ἔθηκε σκῦλα πλεῖστα βαρβάρων.

577. **ὑφ'** after **κλέος λαβεῖν** as if it were a passive verb: cf. *Soph. Ai.* 494 βάξιν ἀλγεινὴν λαβεῖν τῶν σῶν ὑπ' ἐχθρῶν, *Eur. Hclid.* 599 τιμωτάτη... ὑφ' ἡμῶν... ἔση.

578. **ὑπερδράμη**, *prevail*, is used absolutely in the same sense in which it is followed by an acc. at *Hel.* 1524.

580 f. **δὴ** qualifies **τις**, coalescing with it in a single notion—'someone or other'—as *δὴπον*, *δὴποτε*. Cf. *Hel.* 1409, *Suppl.* 314. —**μνηστεύματα... προσθεῖς**: *who hast inflicted on us a fatal wooing*. As *προσθεῖς* cannot be the equivalent of *προσθέμενος*, the indirect object left unexpressed must be gathered from the context. *μνηστεύματα*, an allusive plural like *νυμφεύματα* (1204) etc., hints at the unwelcome presence of Polynices. For the verb cf. *Med.* 1356 ὁ σοὶ προσθεῖς γάμους Κρέων.

583. 'To lose Argos and to fall short of Thebes.' She is still considering the consequences of Polynices' defeat (578). With *ἐν μέσῳ*, *μεταξύ* and the like, whether referring to space or time, only one limit is expressed in Greek: *Ar. Av.* 187 ἐν μέσῳ δὴπονθεν ἀήρ ἐστι γῆς, *Hclid.* 803 n. Both *κείνων* and *τῶνδε* are neuter, and *πεσεῖν* = *to fail*.

584. τὸ λίαν: *your vehemence*. The schol. quotes *Or.* 705 τὰ λίαν χρῆσθαι καλῶς.—δυοῖν refers to Eteocles and Polynices; not, as Paley strangely supposes, to Polynices and Adrastus.

585. ἐς ταῦθ' κ.τ.λ., when they meet: *sup.* 461 f., Homer's σύν τε δύ' ἐρχομένω. If two people fail to arrive at an understanding through perversity, it is a hateful evil.

586. ἀπότροποι. The lengthening of ο before τρ is a rare licence in tragedy: Porson on *Or.* 64. The exact statistics are supplied by Tucker in *C.R.* xi. 341.

588 f. The trochaic tetrameter, which was the regular metre of the primitive drama, was revived by Euripides towards the end of his career. It is peculiarly appropriate to scenes of fierce and passionate discussion such as the present. See Haigh, *Tragic Drama*, p. 371.—λόγων...άγών. The genitive is descriptive: *inf.* 930, Soph. *El.* 1492, ἔριν λόγων *inf.* 1460, λόγων ἄμιλλαν *Med.* 546.—ἀναλούται. Since the MSS of Eur. always give ἀνάλωσα etc. for the correct ἀνήλωσα (Meisterhans³ p. 173), the appearance of ἀνάλωται here is no argument in favour of ἀναλούται. But ἔτι and οὖν μέσφ show the superiority of the present. 'Statim vult depugnare (Eteocles), et quidquid interea effluit temporis *perire* clamat omnis morae impatiens': Cobet, *V. L.* p. 588. For οὖν μέσφ, the interval before the battle, cf. *Hclid.* 173.—ἡ προθυμία: *your zeal*.

591. ὥστ': 478 n.

593. ἢ: *or else*, with the force of εἰ δὲ μή. *Hel.* 439 οὐ...μή... ὄχλον παρέξεις δεσπόταις; ἢ κατθανῇ (n.). So freely in prose: Plat. *rep.* 401 B, 463 D, Xen. *Hier.* 4. 11.

594. ἄτρωτος: invulnerable. Cf. *Hel.* 810.

595. ἀπόίσεται. This passage is wrongly distinguished by L. and S. from *inf.* 1161 ἀπόίσεται βίον, *I. A.* 298 νόστον οὐκ ἀπόίσεται. Here we may render 'be requited with,' but in all three passages the strict meaning is *to carry away for oneself from (the contest)*.

596. βέβηκας is altered by most edd. (see cr. n.), but without necessity. In answer to the question 'who so invulnerable...?' the reply is: 'you are close to him; you have only to look.' For the pleonasm cf. 906.—ἐς χέρας: he lays his hand on his sword. So in Soph. *Phil.* 1254 χεῖρα δεξιὰν ὀρᾶς κώπης ἐπιψαύουσιν;

597. Cf. fr. 55 κακόν τι παίδευμ' ἦν ἄρ' εἰς εὐανδρίαν ὁ πλοῦτος ἀνθρώποισιν, Ar. *Plut.* 203 δειλότατόν ἐσθ' ὁ πλοῦτος.

598. ἐς μάχην goes with ἦλθες.—τὸν οὐδέν. Besides ὁ οὐδεὶς (μηδεὶς) *I. A.* 371, we have ὁ οὐδέν (μηδέν) *Soph. Ai.* 767 and ὁ τὸ μηδέν *Hclid.* 167. For the distinction between the negatives see Jebb on *Soph. Ai.* 1231.

599. Cf. *Suppl.* 508 σφαλερὸν ἡγεμὼν θρασύς. *Suet. Aug.* 25 states that Augustus Caesar was fond of quoting this line. In view of the scene which opens at v. 690 we may infer that this is a stroke intended to go home.

601. δεύτερον refers to 484 ff.—καί...γ' is used more widely than our *yes and*, to which in general it corresponds. *Tr.*: 'and what is more...' So *Cycl.* 683 f. τὸ κρανίον παίσας κατέαγα.—καί σε διαφεύγουσι γε.—For μέρη see on 80.

602. οὐκ ἀπαιτούμεσθ' = οὐκ ἀπαιτητέοι ἐσμέν. This is a good example of the *dynamic* force of the present stem: 'I don't admit your claim.' Cf. *Ar. Vespr.* 116 f. ἀνέπειθεν αὐτὸν μὴ φορεῖν τριβώνιον μὴδ' ἐξιέναι θύραζ', ὁ δ' οὐκ ἐπείθετο.—For οἰκήσω cf. 486.

606. τῶν λευκοπῶλων: Amphion and Zethus, the Theban counterparts of the Dioscuri (*Her.* 29). White horses are generally associated with deities or heroes: see on 172, Jebb on *Soph. El.* 706.

608. γ' with pathetic emphasis. It is not common after a noun, but cf. *Her.* 1403 ζευγὸς γε φίλιον.—Μυκῆναις: locative dat. without prep.

610. καί...γε: 601. Here it picks up *Pol.*'s words as usual.—πρὸς tends to reassert its adverbial character in Attic: *inf.* 877, *Hel.* 110, *Ar. Plut.* 1001 καὶ πρὸς ἐπὶ τούτοις εἶπεν.

612. See cr. n. Metre requires some correction of the MSS, and Bothe's is perhaps the simplest.

613. Δέρνης ὕδωρ: 126.

614. σὲ δ' αἰνῶ: *I thank you.*

618. ἀλλά: 'at least.' When used with this force, whether standing at the head of the clause or in the middle, it stresses the word or words which follow. Some grammarians think that it is ultimately elliptical: here = 'never mind them, but....' See on *Hclid.* 565, and cf. *inf.* 1667, *Ar. Pac.* 660 ἢ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον.—For the play on χαῖρε used as a formal greeting and in its fullest sense cf. *Hec.* 426 f. χαῖρ', ὦ τεκοῦσα...χαίρουσιν ἄλλοι, *Soph. Trach.* 227 f. χαίρειν δὲ τὸν κήρυκα προϋνέπω...χαρτὸν εἴ τι καὶ φέρεis. So with *valeo* in Latin: *Plaut. Asin.* 592.

621. **ὥς τί** has been explained as due to the ellipse either of (1) *γένηται*, or (2) a future participle: see Wedd on *Or.* 797. But it is perhaps simpler to treat *ὥς* as merely marking the intention: 'with what in view....' Cf. *Ion* 525 *ὥς τί δὴ φεύγεις με*; *Her.* 1407 *ὥς δὴ τί*; *I. A.* 1342 *ὥς τί δὴ*; Similarly *ὥς πρὸς τί*; *Soph. O. C.* 71 (Jebb).

623. **αὐτὸ σημανεῖ**, the issue will declare: *Bacch.* 976. Similar are *αὐτὸ δείξει*, *αὐτὸ δηλώσει*, and *αὐτὸ διδάξει*. Hence *Hel.* 151 *πλοῦς, ὦ ξέν', αὐτὸς σημανεῖ*.

625. **ὥς**, = *know that*. With the fut. indic. this idiom in Eur. often expresses a strong resolution: *Hel.* 126 n. Cf. *inf.* 720, 1664. Hermann wrongly made *ὥς* depend on *σημανεῖ*.—**αἵματηρόν** is predicative, giving the result of the action implied in *οὐκέτ' ἀργήσει*: 'my sword stained with blood soon shall cease from idleness.' The adj. is independent of the negative as in *Soph. Ant.* 881 *τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων στενάξει*.

626. **θρέψασαν**: Cf. *Hclid.* 826 *τῇ τε βοσκούσῃ χθονὶ καὶ τῇ τεκούσῃ*.

629. **κἄν τί σοι...γένηται** is euphemistic, as in 758.

630. See cr. n. The latter part of the line seems to come from v. 627, and appears to be pointless. We must render, 'my coming was as much against my will as is my departure.' Observe that *οὐχ ἐκὼν* agrees with *λυπρὰν χάριν ἀναγκαίαν δ' ἐμοί* in v. 431.

631. **Ἀγνιεῦ**. He was represented by a conical pillar of stone, which stood in front of the house door: *Ar. Vesp.* 875 with the scholl. Here, however, we should rather think of the statue of Apollo *προστατήριος*, which was erected outside the royal palace. The original meaning of the name is uncertain; some regard it as given to the god as protector of his votaries on their journeys, and think that this is the reason why his image was placed outside the entrance (*Gruppe, Gr. Myth.*, p. 1232). Whether *ἀγνιάς* (or *ἀγνιάς*) in *κνισᾶν ἀγνιάς* is acc. plur. of *Ἀγνιεύς*, and whether in that case the *κίων* is to be identified with *βωμὸς ἀγνιεύς* are moot points; but the connexion of the god with public festivities is certain in any case, and accords with the general character of the present farewell.

632. **ἀγάλματα**: for the general meaning see on 220. Here *βωμοί* are meant as in *Her.* 49 *δν (sc. βωμόν) καλλινίκου δορὸς ἀγαλμ' ιδρύσατο*. Cf. 274.

633. **προσπειπῖν**: *greet*, as in *Ar. Pac.* 557 ἄσμενός σ' ἰδὼν προσπειπῖν βούλομαι τὰς ἀμπέλους. The salutation may be either on arrival or at departure: *Hclid.* 573 n.

636. **χώρας**, = πόλεως. So *Ar. Thesm.* 109 Φοῖβον, ὃς ἰδρύσατο χώρας γύαλα Σιμουντίδι γὰ: cf. γὰς *inf.* 1058 (n.).—**Πολυνείκη**: the ominous significance of the name appears also *inf.* 1494, *Aesch. Theb.* 829 f., *Soph. Ant.* III.

637. **θεία προνοία**: inspired with foresight. Cf. *Or.* 1179 θεοῦ λέγεις πρόνοιαν. The gen. *νεικέων* is possessive, as after the verbs *καλεῖσθαι*, *νομίζεσθαι* and the like.

638 ff. For the sources from which Eur. may have derived the story of Cadmus see *Introd.* p. xxiv.—**τετρασκελὲς...πέσσημα δῖκε**: *dropped with four bent legs*. πέσσημα here is concrete, expressing not the act of falling but the recumbent frame (cf. *πτῶμα*). Cf. *Or.* 990 Μυρτίλου φόνον δίκων ἐς οἶδμα πόντου, *Bacch.* 599 δῖκετε πεδόσε τρομερὰ σώματα. For the concrete use of the noun cf. *inf.* 1701, *Andr.* 653 πεσήματα...πέπτωκε δοριπετῇ νεκρῶν, *Her.* 1131 θέασαι τὰδε τέκνων πεσήματα, and in another sense *I. T.* 1384. In later Greek both πέσσημα and πτῶμα are freely used with concrete meaning.—**ἀδάματος**: cf. *On. Met.* III. 10 f. *bos...nullum passa iugum, curvique immunis aratri*.—**τελεσφόρον διδοῦσα**, giving accomplishment to the oracle: διδοῦσα is equivalent to *τιθεῖσα*. *Soph. El.* 646 ταῦτα...δὸς τελεσφόρα, being addressed as a prayer to Apollo, is not quite parallel. However, διδόναι is used by Eur. with much freedom: *Or.* 192 μέλεον ἀπόφονον αἶμα δοῦς (=enjoining) πατροφόνον ματρός, *El.* 1304 ἐμέ...ποῖοι χρησμοὶ φονίαν ἔδοσαν μητρὶ γενέσθαι; *I. A.* 628 μακαρίαν δέ με...δὸς (cf. 585, 850), *Andr.* 1007 μοῖραν εἰς ἀναστροφὴν δαίμων διδῶσι (*Or.* 894 is doubtful).

642. οὔ. It is clear that the text of this strophe, as given in the MSS, has been corrupted in certain particulars, as may be seen in the cr. nn. The succession of relative clauses introduced by ᾧ...οὔ...ἵνα τε...ἐνθα...δν is suspicious. Here the antecedent ('at the place where...') qualifies *τελεσφόρον διδοῦσα*. Others wrongly make *χρησμόν* the antecedent of οὔ, as if the latter were dependent on *θέσφατον*.

643 f. A tentative restoration of these lines has been given, which as they stand in the MSS are unmetrical and unintelligible. Valckenaer's brilliant Ἀόνων for δόμων, has been generally accepted; but, as the first syllable is elsewhere long, the order of the words

must be changed. The Aonians were the older inhabitants of Boeotia, said to have been driven out by Cadmus: Pausan. ix. 5. 1.

645. *ἴνα τε*, if sound, must be correlative to *οὐ* in 642, although the connecting particle is then very late in the clause: cf. n. on *Hel.* 688. The view that *ἴνα τε* is the epic equivalent of *ἴνα* (T 478) is highly improbable. *I. A.* 1495 is probably corrupt or mutilated. Valckenaer's *γε* is out of place; Wecklein boldly substitutes *ἐνθα*.

646. *ρύτᾱς*: see cr. n. Note the double genitive of definition, with *νοτὶς ὕδατος* closely linked so as to form a single notion: see on *sup.* 308.

647. *χλοηφόρους*, because well-watered. Contrast *ἄχλοα πεδία* of the drought in *Hel.* 1327.

648. *βαθυσπόρους* marks the richness of the soil: cf. *Andr.* 637 *ξηρὰ βαθείαν γῆν ἐνίκησε σπορά*. The language is peculiarly applicable to the fertile plains of Boeotia: see Tucker on Aesch. *Theb.* 292 *τὰν βαθύχθον' αἶαν, ἰδ.* 720 *τῶν μεγάλων πεδίων ἀμοίρους*.

649. *τέκετο*: active and middle are used in verse indifferently of either parent: Hes. *Theog.* 308.

650. It is clear that something has been lost in this line, which should correspond in metre with 669: see Metrical Appendix. The remedy is quite uncertain: either Wecklein's *ἀστραπῇ* or Geel's *ἐν Διὸς γάμοις θεόν* gives a satisfactory sense, but does not explain the defect of the tradition.

651 ff. The schol. quotes Mnaseas of Patara, an Alexandrian scholar, for the legend that when the lightning struck the palace of Cadmus, the ivy spreading round the pillars concealed the infant from view. For the miraculous growth of ivy see also Philostr. *imag.* I. 13 (14), 2. Cf. fr. 202 *κομῶντα κισσῷ στῦλον εὐίου θεοῦ*.

652. *ἑλικος*, which must be taken after *ἔρνεσιν*, is a slight change (see cr. n.), and improves the metre. *ἐλικτὸς* involves an abnormal *πάνῳπλον* in 671.

654. *ἐνώτισεν*: *covered his back*. Cf. *Her.* 362 *ξανθὸν κρᾶτ' ἐπινωτίσας δεινῷ χάσματι θηρός*.

655. *χόρευμα*, in apposition to *ᾧν*, is abstract for concrete: the god in whose honour the dance is held is spoken of as *χόρευμα* in accordance with the passive sense of *χορεύεσθαι* (Soph. *O. T.* 1094). Tr.: 'partner in the Bacchic dance of Theban maidens.' Cf. the use of *παίδευμα*, *κῆδευμα*, *λόχευμα*, *πρέσβευμα* (*Suppl.* 173), *ἀγεμό-*

νευμα (*inf.* 1492); and see Tucker on Aesch. *Cho.* 15. Others treat χ. as acc. in apposition to the previous sentence, interpreting: 'to be the cause of dancing...'; but this is very harsh.

658. "Ἀρεος κ.τ.λ. In the hexameter lines quoted by the schol. on 638 the dragon is described as δεινὸν Ἐνναλίου φύλακα. For the dragon's spring, which he identifies with the fountain 'now called *Paraporti* at the S.W. foot of the Cadmea,' and for many parallels illustrating the popular belief that the water of a spring is under the guardianship of a dragon or serpent see Frazer's n. on Pausan. IX. 10. 5 (Vol. v. p. 43 ff.).

660. χλοεῖν is transferred to the water from the herbage which it nourishes (647). This poetic artifice is concealed by translating 'fresh.' So Aesch. *Eum.* 815 λειχὴν ἄφυλλος, Tibull. II. 1, 46 *securō mero*: and in Elizabethan English, 'rotten showers,' 'barren curses' (Abbott, *Shaksp. Gram.*, § 4).—δεργμάτων: *eyes*, as in 870.

662. χέριβας: for the sacrifice of the heifer (640).

665. δίκων: *striking*, a meaning which Geel will not allow. Paley strangely speaks of 'tossing away' the head, although he inclines to the view that δίκων is corrupt. But it is much more probable that the corruption is to be found in 668.

666 ff. That something is wrong with the text is shown (1) by the irregularity in the metre of v. 667: see Metrical Appendix; (2) by the asyndeton; (3) by the repetition of δίκων in a different sense; (4) by the time-incompatibility of δίκων here with ὄλεσε. The last objection, which is perhaps the strongest of all, does not appear to have attracted attention. Reading τ' with Rauchenstein in 666, I propose to substitute σκέδασεν for the unsatisfactory δίκων of v. 668: the corruption in that case would ultimately be due to haplography in the combination γαπετεϊσσκεδασεν. It is probable that something has dropped out in v. 667: the alternative, which is the deletion of καί, in v. 648, as suggested by Hermann, is very unlikely.—ἀμάτορος: cf. Aesch. *Eum.* 664 f. μάρτυς πάρεστι παῖς Ὀλυμπίου Διός, οὐδ' ἐν σκότοισι νηδύος τεθραμμένη.

671. πάνοπλον κ.τ.λ., a vision of armed men above the surface.

672. σιδαρόφρων is transferred (660 n.); for the σπαρτοί were σιδήρεοι in the fullest sense of the word.—νιν: *sc.* ὄψιν.

674. ἔδευσε: *sc.* φόνος. The verb in respect of the accompanying genitive follows the analogy of πλήθειν and the like: cf. Plat. *Phaedr.* 230 B ἡ πηγὴ ῥεῖ ψυχροῦ ὕδατος.

675. αἰθέρος πνοαῖς. The phrase 'sunny breath of heaven' implies a fusion of the ideas of light and air, recalling such passages as Verg. *Aen.* 6. 733 *auras dispiciunt*, 7. 767 *ad sidera rursus aetheria et superas caeli venisse sub auras*: see Conington on *Aen.* 1. 546. It is not easy to find a Greek parallel, and this is no doubt the reason why Kirchhoff proposed πτυχαῖς.

677. Ἰοῦς: see on 248. For the historical substratum possibly underlying these legends see Ridgeway, *Early Age of Greece*, pp. 216—221.

679. ἐκάλεσ': momentary aor., as *inf.* 764, *Hel.* 348 etc.

682. σοί is nom. plur. Cadmus, descended from Epaphus, is meant and the plural is allusive.

683. ἄν: see cr. n.—διώνυμοι. Hermann is not justified in saying that this is merely a synonym of δύο. Strictly it is an epithetised compound=possessing a double (*i.e.* joint) invocation, jointly invoked; and the allusion is to epithets like θεσμοφόρῳ, μεγαλαί θεαί, etc. A similar explanation will apply to δικρατεῖς Ἀτρεΐδαι *Soph. Ai.* 251 (=having a joint rule), διστόλους ἀδελφάς *O. C.* 1055, δισσάρχας βασιλῆς *Ai.* 390. (Jebb on *O. T.* 846 analyses differently.) The cult-unity of Demeter and Persephone was widespread, but is thought to be late and possibly derived from Eleusis (Gruppe, *Gr. Myth.*, p. 1182 f.). This passage may therefore be coloured by Athenian influence, but there is ample evidence of the connection of Thebes with both goddesses; it was said to have been the wedding-gift of Zeus to Persephone (schol.).

686. πάντων ἄνασσα is thought by Wecklein inappropriate, but is sufficiently explained by what follows. Thus ἄνασσα, a constant title, is enlarged: Gruppe (p. 1165 n. 7) quotes *Ar. Ran.* 384 ἀγνῶν ὀργίῳν ἄνασσα, *Callim. hymn.* 6. 121 εὐρύνασσα.—Γᾶ: for the identity of Demeter and Ge cf. *Bacch.* 275 Δημήτηρ θεά· γῆ δ' ἐστίν, ὄνομα δ' ὁπότερον βούλῃ κάλει. Whether Δημήτηρ is equivalent to 'Earth-mother' is doubtful, although often assumed: see Miss Harrison, *Prolegomena*, p. 271 f. The evidence of cult-connexion between Demeter and Gaia is collected by Gruppe, pp. 1164—1167.

687. πυρφόρους: torch-bearing. The mythical explanation of the epithet was that Demeter lighted torches to assist her in finding her daughter: *Hom. hymn.* 2. 47 ἐννήμαρ μὲν ἔπειτα κατὰ χθόνα πότνια Δῆώ στρωφᾷτ' αἰθομένας δαΐδας μετὰ χερσὶν ἔχουσα. It may

have originated in the ritual cleansing of the land with fire (Frazer, *G. B.* III. p. 313); but its diffusion is in any case largely due to the prominence of lights and torches in the celebration of the Eleusinian mysteries.

689. Cf. κ 306 θεοὶ δέ τε πάντα δύνανται, π 197 ὅτε μὴ θεὸς αὐτὸς ἐπελθὼν ῥηϊδίως ἐθέλων θείῃ νέον ἡδὲ γέροντα, Aesch. *Eum.* 651 (of Zeus) τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω στρέφων τίθησιν οὐδὲν ἀσθμαίνων μένει, Xenophan. fr. 25 Diels ἀλλ' ἀπάνευθε πόνοιο νόου φρενὶ πάντα κραδαίνει.

692. οἰκεῖα καὶ κοινὰ χθονός, private and public counsels. οἰκεῖα (συγγενῇ schol.): relating to family matters, explained by 757 ff. Cf. *Hclid.* 634 φροντὶς οἰκεῖος. κοινός, which usually takes a dat., is here followed by a possessive genitive: so ἴδιος, οἰκεῖος, ἱερός, etc.

695. ἐκλύει: relieves. So *Her.* 725 ὥς ἂν σχολὴν λύσωμεν (λεύσσωμεν Canter) ἄσμενοι πόνων where the vb.= 'bring to an end.'

697. πόλλ' ἐπήλθον, far have I strayed. Cf. *Ion* 1356 πᾶσάν γ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους. ἐπήλθον is carelessly repeated in 699, but it is unnecessary to alter the text: 439 n.

699. φυλακάς, = τὰ συστήματα τῶν φυλάκων (schol.), is better than φύλακας: *I. A.* 15 καὶ ἀκίνητοι φυλακαὶ τειχέων.

700. καὶ μὴν, without γε, sometimes 'serves to introduce a counterpart to what has just been said by another speaker': Neil on *Ar. Eq.* 340.—σ', though emphatic, is elided, as in *Hipp.* 323 ἔα μ' ἀμαρτεῖν· οὐ γὰρ ἐς σ' ἀμαρτάνω, *Or.* 448. See also Jebb on *Soph. O. T.* 64.

701. πολλῶ ἐνδεεῖς: *far to seek* (lit. deficient by much: cf. 385). πολλῶ, an instr. dat. of measure, is in general only used with comparatives: but cf. *Hclid.* 170 καὶ τοῦτο πολλῶ τοῦ παρόντος ἐνδεές (n.). πολλῶν, which Weckl. quotes from a 'liber rec.,' would be injurious.

702. ὥς is temporal.—Πολυνείκει must be taken ἀπὸ κοινοῦ with συνῆψα and ἐς λόγους μολῶν (771).—συνῆψα is intransitive: *Hclid.* 429, *Soph. El.* 21 ξυνάπτετον λόγοισιν (where Jebb and Kaibel, quoting this passage, oddly neglect μολῶν). In the later Greek of Plutarch it is freely used c. dat. in the sense of 'to meet': *Oth.* 7, *Arat.* 6.

703. **ἐς Θήβας**: see cr. n. It can hardly be doubted that ἡ Θήβας is corrupt; the comparative may have assisted in producing this result. For ἐς cf. *Hipp.* 6 σφάλλω δ' ὅσοι φρονοῦσιν εἰς ἡμᾶς μέγα.

705. **ἐς θεοὺς κ.τ.λ.** 'This must be left to depend upon the gods': lit. having fastened this upon the gods to keep it (so). Cf. *Med.* 90 σὺ δ' ὡς μάλιστα τοῦσδ' ἐρημώσας ἔχε. The periphrasis has much the same force as ἀνηρτηκέναι. For the sense the schol. quotes P 514 ἀλλ' ἦτοι μὲν ταῦτα θεῶν ἐν γούνασι κείται. So fr. 628 δῆμῳ δὲ μήτε πᾶν ἀναρτήσης κράτος. Wecklein adds Plut. *Num.* 15 αὐτὸν τὸν Νομᾶν οὕτω φασὶν εἰς τὸ θεῶν ἀνηρτηῆσθαι ταῖς ἐλπίσιν.

706. **ἐμποδῶν**: our immediate concern. The sense corresponds to Pindar's τὸ παρ ποδός (*Pyth.* 3. 60). For ἐμποδῶν cf. [Andoc.] 4. 10 ἀπορῶ διὰ τὸ πλήθος τῶν ἀμαρτημάτων πρόθεν ἄρξομαι, ἐμποδῶν ἀπάντων ὄντων. In later Greek this meaning is not infrequent: Plut. *qu. conu.* III. 7. 3 p. 656 A, *soll. an.* 4 p. 962 C, Polyb. 2. 61, 6.

707. The resemblance to Soph. *Trach.* 78 is probably accidental.

709. **δὴ τί.** The interrogative is emphasised by δὴ: *inf.* 1277, *Hclid.* 963 n.

710 f. Corruption is indicated (1) by the breaking of the stichomythia, (2) by the awkwardness of πύργοισι, for which Reiske proposed πυκνοῖσι and Blaydes πολλοῖσι, (3) by the recurrence of Καδμείων πόλιν in 712. Kirchhoff proposed to delete 711 and to introduce προσβαλεῖν λόχους in place of Καδμείων πόλιν in 710. But ἐλίξιν πόλιν, without πέριξ, appears to be sound in the sense of 'to encircle the town': *Or.* 444 κύκλῳ γὰρ εἰλίσσόμεθα παγχάλκοις ὀπλοῖς, Callim. *h. Del.* 321 πρὶν μέγαν ἢ σέο βωμόν ὑπὸ πλεγγῆσιν ἐλίξαι ῥησομένους. Dindorf's remedy (see cr. n.) is therefore to be preferred.

713. **νεάζων** may be merely *young—and foolish*: cf. *Suppl.* 250 ἡμαρτεν ἐν νέοις δ' ἀνθρώπων τόδε ἔνεστι. But I incline to think, and the form of the question points this way, that we should render *for all thy youth*. Keen sight is characteristic of the young, but more than this is needed for a discriminating perception. The irony would then be exactly like that of Plat. *soph.* 232 E τάχα γὰρ ἂν ὑμεῖς μὲν ὀξύτερον οἱ νέοι πρὸς αὐτὸ βλέποιτε, ἡμεῖς δὲ ἀμβλύτερον.

714. **μαχουμένους**, by anacoluthon as if **Καδμείους** stood in the place of **Καδμείων πόλει**. Dative and accusative appear in the same sentence in Plat. *rep.* 453 D οὐκοῦν καὶ ἡμῖν νευστέον...ἐλπίζοντας. For the plural after πόλει cf. *Bacch.* 961 f. **Θηβαίας πόλεως...αὐτῶν**, *Hclid.* 835 n.

716. **τοῖς λόγοις** is emphatic: their talk is big.

717. **ἔχει τιν' ὄγκον**: *is held in high repute*. So *Tro.* 1158 ὦ μείζον' ὄγκον δορὸς ἔχοντες ἢ φρενῶν.—**τᾶργος**: for the article see on 512. It is more likely to have been omitted than added by the scribes.

718. **αὐτῶν...φόνου**: *their carnage*. Cf. *Her.* 572 νεκρῶν ἅπαντ' Ἴσμηνὸν ἐμπλήσω φόνου, where νεκρῶν is used as in *inf.* 1477.

719. **πολλοῦ πόνου**, requiring much labour. Cf. *Dem.* 8. 48 εἰ δέ τῳ δοκεῖ ταῦτα καὶ δαπάνης μεγάλης καὶ πόνων πολλῶν καὶ πραγματείας εἶναι. The genitive is possessive in character and is not seldom combined with νομίζω (*Hclid.* 68), φαίνεσθαι, ὀνομάζω etc.: cf. 392. Similarly in Latin: *Caes. b. Gall.* v. 6 *quod eum... magni animi, magnae inter Gallos auctoritatis cognoverat*.

720. **ὥς**: see on 625.—**καθέξω**, *shall keep in or hold back*),(κατασχέσω *shall get hold*: see Neil on *Ar. Eq.* 838.

721. **καὶ μὴν**: *et vero*. Cf. *Soph. El.* 321 καὶ μὴν ἔγωγ' ἔσωσ' ἐκείνον οὐκ ὄκνῳ.—**πᾶν** is adverbial ('entirely') as in *Soph. Phil.* 386 πόλις γάρ ἐστι πᾶσα τῶν ἡγουμένων. Schoene's emendation (see cr. n.) is attractive: cf. however *Suppl.* 510 καὶ τοῦτ' ἐμοὶ τάνδρεϊον, ἢ προμηθία. The meaning cannot be, as has sometimes been thought (Tucker on *Aesch. Theb.* 703), 'victory, however won, justifies itself'; for Creon's *role* throughout this scene is to restrain the vehemence of Eteocles, and we cannot suppose that he speaks ironically.

722. **βούλη τράπωμαι**: see Goodw. §§ 287, 288 for the paratactic construction. Cf. Wedd on *Or.* 218.

723. **εἰσάπαξ**: once for all, *i.e.*, before it is too late.

724. **εἰ** is equivalent to 'what if...' (732). For the ellipse of the apodosis cf. Φ 567 εἰ δέ κε οἱ προπάραιθε πόλεος κατεναντίον ἔλθω.

725. **εἴπερ...γε**, with stress on the intervening participle: *Aesch. Cho.* 497 εἴπερ κρατηθεῖς γ' ἀντινικῆσαι θέλεις. But we find also εἴπερ γε: *inf.* 1652.

726. In the night the advantage no longer rests with the defence: the conditions are equal and courage decides the result.

727. ἐνδυστυχήσαι = δυστυχήσαι ἐν αὐτῷ. Such compounds often occur in the infin. as complements to an adjective. The best collection of instances is given by Cope on Ar. *rhet.* II. 4. 12. The colloquial character of the idiom is shown by the examples in Aristophanes: *Av.* 38, 122, *Pac.* 1228.

730. γέ τοι: at all events, all I can say is.... For examples illustrating the force of this combination see Neil's Ar. *Eq.* p. 195, and add Soph. *Trach.* 1212, Ar. *Pac.* 820. It is always confirmatory of a previous standpoint.—Wecklein recommends a rearrangement of vv. 725—731 in the following order, 727, 726, 725, 730, 731, 728, 729. Apart from other difficulties involved, γέ τοι then loses its proper force. He also assumes that the Argives are encamped on the far side of the Dirce, and that the retreat here spoken of must be that of the Thebans. This is highly improbable in view of other indications afforded in the play as to the extent of the city walls: *sup.* 131, 145, 159. Moreover it appears from Pausan. IX. 25. 1—3 that the traditional site of the encounter between Eteocles and Polynices lay between the Neistan gate (1104) and the Dirce. Thus every consideration tends in the same direction; Eteocles is maintaining that the passage of the Dirce by the enemy would convert their surprise into a rout. Although there is no doubt that in historical times Thebes extended to the W. of the Dirce, a fact which Eur. appears to have noticed in the *Antiope* (*Hermathena* XVII. p. 47), such extension is clearly inconsistent with the present passage, and with the general scheme of the play, unless indeed we suppose that the reference is to the lower waters of the Dirce which the Argives from W. and N.W. would have to cross in a retreat towards Teumesus.

731. Where we should say 'Precaution is best of all,' the Greeks preferred to avoid a direct assertion (meiosis). Cf. *Andr.* 726 (addressed to Menelaus) 'Apart from your military fame'—τᾶλλ' ὄντες ἵστε μηδενὸς βελτίους.

732. καθιππεύσαιμεν. The acc. is regular in Attic Greek with this and similar κατα-compounds, καθιππάζειν, κατατρέχειν etc. See Neil on Ar. *Eq.* 286, Cobet *V. L.* p. 629. For the ellipse of the apodosis cf. *inf.* 1684, *Hel.* 1043.

733. **κακέϊ** contrasts the Argive defence with the walls of Thebes.

735 f. The word **σοφός** is bandied to and fro.

737. **φασιν ὡς ἤκουσ'**. For the redundancy, which is intended to be emphatic, the edd. quote *Med.* 287 κλύω δ'...ὡς ἀπαγγέλλουσί μοι, *Bacch.* 771 κακέϊνό φασιν αὐτόν, ὡς ἐγὼ κλύω.

739. **λόχων κ. τ. λ.** 'In command of their companies to watch the seven gates.' προσκεῖσθαι should not be rendered, as by some edd., *to attack*: not a forward movement, but the taking up of a position, is in question. Cf. *Ar. Vespr.* 142 σὺ δὲ τῇ θύρᾳ πρόσκεισο, and metaphorically *Tro.* 185 τῷ πρόσκειμαι δούλα τλάμων; (= *to whom am I attached?*). With the MSS reading προσκεῖσθαι is very awkward, if dependent on ἀνάσσειν; and on the other hand an asyndeton seems inadmissible. See cr. n. and for ἀνακτας cf. *Hel.* 1040 n.

740. **ἀπορίαν**: I will not wait till I am helpless; the difficulty must be met half way and averted.

741. **πρὸς πύλαις**—*at the gates*—qualifies the object: *Hel.* 1071 ἐάνπερ ναῦν ἐπ' ἀγκύρας λάβω (n.).

742. **μονοστόλου δορός**: to fight in single combat. For the compound adjective (lit. connected with a single equipment), in which the first member predominates cf. *Soph. O. C.* 1055 διστόλους ἀδμήτας ἀδελφάς, and see on *sur.* 683.

744. **ἀμύνειν**. Having regard to the usage of *προσαμβάσεις* (489), it seems best to interpret in the concrete sense: 'to thrust back the scaling-ladders.' The infin. is final after *προκρίνας*: Goodw. § 770.

745. **ξυστρατήγους** is predicative and parallel to ἀμύνειν: i.e., as your colleagues. The addition of γ', if not absolutely necessary, is so great an improvement that we should not hesitate to approve it. If, on the other hand, ξυστρατήγους be taken, with several edd., as a second object to ἐλοῦ (i.e. 'and other leaders besides them'), γ' will not be required. But the allusion to under-captains is pointless, and is not supported by anything in the context. Notice that ἀλκιμώτατοι in v. 743—'the mightiest'—is not inconsistent with the question put in 746. The schol. quotes K 224 σύν τε δὺ ἐρχομένω καὶ τε πρὸ δ' τοῦ ἐνόησεν.—δ', as often, is practically equivalent to γάρ: *Hclid.* 70 etc.

747. **ἀμφότερον**, 'for both reasons,' is adverbial as in Δ 60 πρεσβυτάτην...ἀμφότερον, γενεῇ τε καὶ οὐνεκα κ. τ. λ., *Pind. Ol.* 6. 17

etc. So ἀμφοτέρα in Aesch. *Pers.* 720.—This is one of the passages that cannot be accommodated to Porson's well-known canon that the arsis of the 5th foot must be short, if it consists of the last syllable of a polysyllabic word. See on *Hclid.* 529. Porson himself attempted to evade the consequences of his own rule by writing οὐδ' ἐν here; but this device has found no favour. F. W. Schmidt first called attention to a passage in Cramer *anecd. Par.* IV. p. 344, ἰ θάρσει προκρίνας τῶν φρενῶν εὐβουλίαν; ἐν γὰρ οὐδὲν θάτερον λελειμμένον, which is obviously an echo of these lines. It is possible therefore that the original text may have been οὐδὲν γὰρ ἕτερον θατέρου λελειμμένον (Nauck) or ἀμφοτέρ' ἐν οὐδὲν θατέρου λελειμμένον (Wecklein).

748. ἐλθὼν, without δ', is a case of explanatory asyndeton.—ἐς πόλιν can only be explained on the assumption that he is describing his passage from the acropolis to the outer town. Tucker suggests πόλον for πόλιν in the sense of 'circumference,' but the usage of πόλος is against this ingenious change. For ἐπτάπυργος see on 1058.

750. ἴσους ἴσοισι echoes Soph. *Ant.* 141 f. ἐπὶ λοχαγοὶ γὰρ ἐφ' ἐπτά πύλαις ταχθέντες ἴσοι πρὸς ἴσους. The repetition of the adj. is a common rhetorical dēvice: Aesch. *Suppl.* 145 θέλουσα δ' αὖ θέλουσαν ἐπιδέτω (*sc.* Artemis) is a good example. Cf. *Hclid.* 807 n.

751 f. These lines are generally and not unnaturally regarded as a criticism of the scene in Aesch. *Theb.* 375 ff.: for another view see Tucker's *Introd.* to *Theb.* p. li.—Recent editors (see *cr. n.*) agree that M has alone preserved the true reading, and that λέγειν is a gloss. For ἔχει in the sense of παρέχει = *involves*, *produces*, see on *Hel.* 505. Cf. Aesch. *Prom.* 639 ὡς ἀποκλαῦσαι κάποδύρασθαι τύχας...ἀξίαν τριβὴν ἔχει, Ar. *Pac.* 1216 τὸ σφήκωμ' ἔχει πόνον πολύν.

753. ὅπως ἂν is probably always final in Eur.: *Hel.* 742 n.—καταργῶμεν refers to the waste of time involved in going through a list of chieftains.

755. ἐλθεῖν has inferior authority but suits the context better than ἐλεῖν (see *cr. n.*), and is necessary, if v. 756 is retained. δορὶ must be taken with ξυσταθέντα: for the hyperbaton cf. 129. For ἐλθεῖν διὰ μάχης see on 20.

756 recurs at 1376 but is not otherwise open to objection.

758. **ἐάν τι κ.τ.λ.** is euphemistic for 'if I die': 629.

759. **μῆλυσθαι**: for the middle voice cf. *Hel.* 1161, *Soph. El.* 1436.—**δόσιν**: Eteocles is Antigone's *κύριος* and ratifies the betrothal (*ἐγγύησις*) to Haemon: *inf.* 945, 1436.

762. **ἐμὴν χάριν** is an isolated adverbial accusative: *Hel.* 806, *Hec.* 1243. In origin it is an acc. in apposition to the sentence.

763. **ἐς αὐτόν**: in relation to himself, *i.e.*, by his self-injury. Cf. *Soph. O. C.* 800 *πότερα νομίζεις δυστυχεῖν ἔμ' ἐς τὰ σὰ ἢ σ' ἐς τὰ σαυτοῦ*.—**ἀμαθίαν** expresses 'the savageness of self-mutilation' (Verrall on *Med.* 223).

764. **οὐκ ἄγαν κ.τ.λ.** For the meiosis see on 425, and for the aor. on 679.

765. **ἦν τύχη**: *mayhap*. *Or.* 780 *εἰ τύχοι, γένοιτ' ἄν*.

766. **ἀργόν**: *undone*. Cf. *Plat. legg.* 795 C *τὸν διττὰ δεῖ κεκτημένον...μηδὲν ἀργὸν τούτων μηδὲ ἀνεπιστήμον ἐὰν εἶναι κατὰ δύναμιν*.

768. **ταῦτα**: plural after *εἴ τι*, as in 244.

769. **αὐτεπώνυμον**: not merely named after or so as to recall his grandfather, but bearing his identical name (Klotz).

770. **λαβόντα...Τειρεσίαν**: *with Tiresias*. Porson needlessly approved Valckenaer's *ἄξοντα*. Cf. *Ar. Thesm.* 763 *φύλαξον αὐτόν, ἵνα λαβοῦσα Κλεισθένη τοῖσιν πρυτάνευσιν ᾧ πεποιήχ' οὗτος φράσω*.

771. **ἡδύς** is adverbial ('gladly'). So in *Dem.* 23. 64 *ἡδίου ἔσεσθε ἀκούσαντες*. Note however the dramatic irony, which the ambiguity of *ἡδύς* permits, in view of the message which Tiresias is ultimately obliged to deliver to Creon.

776. **χθονί**: locative dat. without prep.

778. **εἶπον...λέγω**. So *Suppl.* 1213 *σοὶ μὲν τὰδ' εἶπον· παισὶ δ' Ἀργείων λέγω*. M's *αὐδῶ* is perhaps due to a recollection of 568. See also on *Hel.* 1662.

779. In the similar situation in *Aesch. Theb.* 675 Eteocles says: *φέρ' ὥς τάχος κνημίδας, αἰχμῆς καὶ πέτρων προβλήματα*.

782 f. **εὐλαβεία**. There is a remarkable similarity here to *Ar. Av.* 376 *ἡ γὰρ εὐλάβεια σφῆζει πάντα· παρὰ μὲν οὖν φίλου οὐ μάθοις ἂν τοῦθ', ὃ δ' ἐχθρὸς εὐθὺς ἐξηνάγκασεν*. It seems that the fatal issues of the war had impressed deeply on the Athenian mind the necessity for greater caution in their military policy; much in the same way the word 'efficiency' has recently been on the lips of

would-be reformers in England. *εὐλάβεια* was characteristic of Nicias (Plut. *Nic.* 14, 2).—*θεῶν*: 506.

784 ff. In the strophe the frenzy of the war-god is contrasted with the peaceful enthusiasm inspired in the votaries of Bacchus. Similarly in *Her.* 892 f. *κατάρχεται χόρευμα τυμπάνων ἄτερ οὐ βρομίῃ κεχαρισμένα θύρῳ* the murderous passion of madness with which Lyssa visits Heracles is described by the same contrast. Observe how *πολύμοχθος Ἄρης* is echoed in the concluding *πολυμόχθοις*. It is in virtue of the sufferings of his victims that Ἄρης is *πολύμοχθος*.—The difficulty of this chorus, and especially of the strophe and some parts of the antistrophe, due largely, it would seem, to corruption in the text, is so serious that its interpretation and restoration must necessarily be tentative.

785. *κατέχη*: *art fraught with*, implying a possession similar in character but unlike in its results to that of Bacchus. Cf. *Bacch.* 1122 ἦ δ'...ἐκ Βακχίου κατείχεται'. The *μοῦσα* which Ares raises (788, 791) is out of harmony with the Dionysiac feast *now in progress*. For a similar reference to the actual circumstances of the performance cf. *Hclid.* 748. Here we can hardly fail to detect an allusion to the pressure of her enemies upon Athens.

786. *ἐπὶ καλλιχόροις* κ.τ.λ. 'To serve the dance of fair young maidens in their festal garlands.' Thus, as Wecklein observes, the phrase is equivalent to *ἐπὶ καλαῖς χορείαις ἐστεφανωμένων νεανίδων*: the prep. expresses the coincidence of the accompanying conditions and qualifies *μέλπη*: cf., e.g., Aesch. *Eum.* 1043 *ὀλολύξατε νῦν ἐπὶ μολπαῖς*. Others prefer to interpret *στεφάνοισι* as *rings of dancers* (cf. Way's transl.: 'Not for the dances, the circlings of beauty, in virginal fashion'); but this is displaced by a comparison of the address to Peace in the *Cresphontes*: fr. 462 *πρὶν σὰν χαρίεσσαν ὦραν προσιδεῖν καὶ καλλιχόρους ἀοιδὰς φιλοστεφάνους τε κώμους*.—*νεάνις* is an adj. like *νεανίας* (*Hel.* 209 n.), *γέρων* etc. Cf. *Ion* 477 *νεάνιδες ἦβαι*.

787. *βόστρυχον ἀμπετάσας*. Long hair was characteristic of the worshipper of Dionysus: *Bacch.* 150 *τρυφερὸν τε πλόκαμον εἰς αἰθέρα ῥίπτων*.—*λωτοῦ*: several times used by Eur. for the flute, as made from the lotus-plant. Not in Pindar, Aesch. or Soph. Cf. *Hel.* 170 n.—*μέλπη*: the use of the middle voice is Homeric, but occurs elsewhere in Eur. (v. Lexx.).

788. **χάριτες**: *charms*, as in *Hel.* 1397, *Tro.* 1108 ἐνοπτρα παρθένων χάριτας. Cf. *Hec.* 916 μολπᾶν δ' ἄπο καὶ χοροποιῶν θυσιᾶν.

789 ff. 'Inspiring the Argive host and the warriors of Thebes with thirst for blood thou movest at the head of a discordant band of revellers.' It is remarkable that ἐπιπνεῖν is used in *Aesch. Theb.* 326 and *Soph. Ant.* 136 of the hostile blasts of Ares and Capaneus directed against Thebes; and its appearance here is probably due to literary reminiscence. For the acc. cf. *Callim. h. Del.* 318 οὐχ οὕτω μεγάλοι μιν ἐπιπνείουσιν ἀῆται (*Eur. Hipp.* 563 is doubtful). αἵματι (lit. with bloodshed) is best regarded as a modal dative like φοναῖς in *Soph. Ant.* 1003. κῶμον ἀναυλότατον is an oxymoron, for the flute was especially associated with the Dionysiac revel and with kindred forms of religious enthusiasm: *Bacch.* 160, 687 ὦνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ, *Soph. Trach.* 217 (Jebb), *Hel.* 1351, *Arist. pol.* v. (VIII.) 6, 1341 a 22 ἐτι δὲ οὐκ ἔστιν ὁ αὐλὸς ἠθικὸν ἀλλὰ μᾶλλον ὀργιαστικόν. For similar instances of oxymoron cf. *Aesch. Ag.* 1189 (quoted on *sup.* 352), *Hel.* 177 παιᾶνας νέκυσι μελομένους (n.), *Suppl.* 976 f. In a like spirit Timotheus (fr. 22) called a shield φιᾶλη Ἀρεως. The compound προχορεύεις shows that Ares is conceived as leader of the κῶμος or θίασος: *Bacch.* 141 ὁ δ' ἔξαρχος Βρόμιος.—See however Appendix.

792 f. See cr. nn. There can be no question that the text of the mss is corrupt in several particulars. Thus (1) ὑπὸ θυρσομανεῖ has been rendered: 'under the influence of the thyrsus-maddened,' i.e., Dionysus; but both the use of the prep. and the form of expression require justification: (2) on the defective metre of v. 792 (cf. 808) see Metrical Appendix: (3) though ψαλίοις τετραβάμοσι πῶλων might perhaps be justified, ψάλίοις τετραβάμοσι standing alone is beyond all possible licence; nor is it any better to refer the adj. to ἄρμασι or to quote as a parallel the entirely distinct *Tro.* 516 τετραβάμονος ἀπήνας (of the Wooden Horse). Musgrave's ingenious emendation supplies an object to δινεύεις which will balance πῶλον, and by adopting ἐν δ' we avoid the awkward coordination of ἄρμασι and ψαλίοις as instr. datives. νεβρίδων μέτα is 'clad in fawn-skins'—the distinctive badge of Bacchic votaries: *Hel.* 1358. For the preposition in this sense cf. *Cycl.* 80 σὺν τᾷδε τράγου χλαίνα μελέα. Similarly in *Bacch.* 176 νεβρῶν δορὰς ἔχειν = 'to wear fawn-skins.' δινεύεις followed by πῶλον recalls *Aesch. Theb.* 462 ἵππους δ' ἐν

ἀμπυκτῆρσιν ἐμβριμωμένας δινεῖ. The verb, when applied to dancing, is for the most part intransitive; but this is in accordance with the general tendency of verbs expressing motion (*Hel.* 1325 n.: also for Latin *exx.* Munro on *Lucr.* III. 502).—For other views see Appendix.

794 ff. Reasons are given in the Appendix on v. 789 ff. for regarding with grave suspicion the phrase 'Ἀργείους ἐπιπνεύσας followed by a dat. in the sense of 'inciting the Argives against....' But, apart from any question of language, it is incredible that Eur. would repeat a phrase of this character within the compass of a few lines, unless moved to repetition by some cogent reason. The variant 'Ἀργείους...γένναν (see *cr.* n.) is probably an attempt to avoid an exact verbal recurrence. The metrical conditions show that we cannot merely strike out the words (Schenkl); but the cause of the disturbance and the remedy to be applied are equally uncertain. Several edd. have been of opinion that χαλκῷ κοσμήσας (798), to which nothing in the antistrophe corresponds, is a gloss; and that the word or words which it was intended to explain have been supplanted by 'Ἀργείους ἐπιπνεύσας. Hence Musgrave's ἐπιλάμψας for ἐπιπνεύσας; a simpler and better correction is Hartung's κοσμήσας κατάχαλκον. If this is provisionally accepted, γέννα will be governed by ἀντίπαλον (797). The hiatus after γέννα may mark the end of a period; but Porson's transposition should perhaps be accepted. Hermann rewrote as follows: κοσμήσας θιασώταν Σπαρτῶν γέννας ἀσπιδοφέρμονα χάλκεον εὖοπλον ἀντίπαλον κ.τ.λ.

796. ἀσπιδοφέρμονα is a synonym of ἀσπιδιφόρον, and L. and S. should not be followed. Valckenaer, comparing *inf.* 1099, *Soph. Ant.* 107, *Aesch. Theb.* 90, justly concludes that the Argives, whose bright shields are so prominently mentioned, must be denoted by θείασον. Note that ἀσπιδοφέρμονα θείασον is an oxymoron of the same character as κῶμον ἀναυλότατον (791). θείασος (as it is perhaps better to write) is lengthened by ictus in the same manner as ἱερός in Homer (*Monro H. G.* § 384). Either this or some similar passage is probably the source of the form θείασος recognised by Hesychius and Suidas: cf. *ελαρινός, ελρεσίη, οὐλόμενος.*

797. κατὰ, *over against*: strictly, in the neighbourhood of.... So commonly in the historians: *e.g.*, *Thuc.* IV. 43 ὁ Λυκόφρων ὦν κατὰ τὸ εὐώνυμον κέρας τῶν Ἀθηναίων ἡμύνετο.

800. For the reading see Metrical Appendix.

801. **ζαθέων πετάλων**: a descriptive genitive, found occasionally in poetry as an extension of the genitive of material or definition. Cf. *inf.* 1491, 1527, *Hel.* 1156 ἄμιλλα αἵματος (n.). ζαθέων marks the association with Artemis.

802. **ὄμμα**, *delight*, looks back to πολυθηρότατον for its explanation. For the metaphor cf. Aesch. *Pers.* 169 ὄμμα γὰρ δόμων νομίζω δεσπότου παρουσίαν, Eur. *Andr.* 406 εἰς παῖς ὃδ' ἦν μοι λοιπὸς ὀφθαλμὸς βίου, Catull. 31 *insularum ocellae*. See also Jebb on Soph. *O. T.* 987 καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.

803. **θανάτῳ** is an example of the true dat. (as distinguished from the locative) sometimes found with verbs of motion to express the *direction* of the movement: cf. H 218 προκαλέσσατο χάρμῃ.

805. **χρυσοδέτοις** has been thought to be inconsistent with v. 26 (n.). But it is much better to understand the words as referring to v. 62: cf. Soph. *O. T.* 1268 χρυσηλάτους περόνας—describing the same event. Then, ἐπίσαμον should be taken as proleptic; the fatal issue is ironically set forth. Cf. Aesch. *Theb.* 19 ἐθρέψατ' οἰκιστῆρας ἀσπιδηφόρους (Apitz). Paley's view, that the reference is to a golden brooch attached to the child for the purpose of identification, is untenable.

806. **παρθένιον πτερόν**, winged maiden: *πετρόεσσα κόρα* Soph. *O. T.* 508, *inf.* 1042. More accurately the Sphinx is described as *μειζοπάρθενος* (1023 n.). So Pegasus is described as *Πηγάσου πτερόν* (fr. 308, Ar. *Pac.* 76, 135 with the scholl.).—**οὔρειον**. The Sphinx mountain, S.E. of the Copaic lake and W.N.W. of Thebes, known as *Φίκειον* (cf. *Φίξ* Hes. *theog.* 326), is still called Phaga: see Frazer on Pausan. 1X. 26. 2. The Sphinx was supposed to make this mountain her resting-place before each descent upon Thebes.—**πένθεα**: an allusive plural used predicatively. Cf. *inf.* 1046, P 255 Πάτροκλον Τρωῇσι κυσὶν μέλπηθρα γενέσθαι.

807. **ἀμουσοτάταισι...ῶδαῖς**: an oxymoron, describing the riddle, which is conceived as metrical. Cf. 50, 1028, 1506. Σφιγγὸς cannot be separated from ῶδαῖς; but this is awkward, and Nauck's correction (see cr. n.) is tempting.

808. **ἐν χαλαῖσι** is adopted for metrical reasons. For the sense cf. 46, 1021.

809. **αἰθέρος κ.τ.λ.**: 'to the shining waste of the sky.' ἄβατον expresses the remoteness from any human aid: cf. 1216.

810. γένναν with the second syllable long is remarkable; but cf. *Hec.* 159. Brugmann, *Comp. Gr.* II. p. 370 E. tr., thinks that the stem was originally neuter = *γεν-μα. —ἀν refers back to Σφιγγός, resuming the relative clause from 808.

811. ἄλλα: 'besides'—a new trouble, the sons' quarrel. So *Hclid.* 368 ἄλλο δίκαιον, *Hel.* 37 τὰ δ' αὖ Διὸς βουλεύματ' ἄλλα τοῖσδε σμυβαίνει κακοῖς.

815 ff. The reading of these lines is very uncertain, and the conjectures recorded by Wecklein occupy 25 lines of his Appendix. It is generally agreed that something has dropped out from v. 815, and that metre requires other changes either here or in the strophe or in both places; but the difficulty of μῖασμα has not received sufficient attention. μῖασμα is always used in connexion with the pollution of bloodshed, and though Oedipus himself would be properly described as μῖασμα πατρός (in *Aesch. Cho.* 1026 Orestes speaks of Clytemnestra as πατροκτόνον μῖασμα), in what sense the phrase can be applied to the children of Iocasta and Oedipus is not clear. If πατρός is referred to Laius, μῖασματι, which suits the metre, gives a reasonable sense: cf. fr. 83 τὰ τῶν τεκόντων ὡς μετέρχεται θεὸς μῖασματα. Tr.: 'Unholy ever are the children of an incestuous bed with taint of parricide.' The dative is used as in τίκτω παιδί (*sup.* 55), and μῖασματι πατρός = a father's murderer.

817. δὲ is practically equivalent to γάρ: *Hel.* 544 n.

819. βάρβαρον is 'foreign'—from the Greek point of view, although spoken by those who are themselves βάρβαροι. The same confusion appears in *I. T.* 1174, *Hel.* 1210.—ἐδάην, repeated as in 103 (n.).

820. θηροτρόφον: *savage* (not *fed on wild beasts*, as L. and S.). It would not be correct to say that the second member of the compound has lost its force, though the true analysis may be doubtful. Cf. ἀγέλαις βουνόμοις in *Soph. O. T.* 26. *Bacch.* 103 is a doubtful passage.—φοινικολόφοιο is more distinctly appropriate to the dragon of fable than e.g. ποικιλόνωτος οἰνωπὸς δράκων *I. T.* 1245.

821. κάλλιστον ὄνειδος. There is no satisfactory evidence, as has been shown by Verrall on *Med.* 514, that ὄνειδος ever had a neutral sense. The σπαρτοί are at once the pride and the shame of Thebes: for the latter aspect cf. *Suppl.* 579 τίς δ' ἐκ δράκοντος θοῦρος ἀν γένοιτ' Ἄρης;

822. The gods attended the wedding of Cadmus and Harmonia, as well as that of Peleus and Thetis. In respect of this supreme happiness Cadmus and Peleus are connected by Pind. *Pyth.* 3. 90 ff.

824. Euripides is the earliest authority extant for the story of the walls of Thebes rising to the music of Amphion's lyre, apart from a doubtful reference to the *Europhia* in Pausan. ix. 5. 8. See on *sup.* 114 and cf. *Hypsipyle* Oxyrhynchus fr. 1, ii. 32 ἐπὶ τὸ τὰς κιθάρας ἔρμα, τὰς Ἀμφιονίας ἔργον χερός. In λ 263 Amphion and Zethus are simply the builders of the walls.—ἀνέσταν (see cr. n.) is not only well supported and recognised by the schol., but accounts for the variants. For the form see on 1246.

825. διδύμων ποταμῶν κ.τ.λ. 'Between the course of the two rivers' (lit. near the middle of the course). The two rivers are Dirce and Ismenus, and the point to be conveyed is simply that Thebes lay between them; but in order to elicit this from the Greek some emendation is necessary (see cr. n.). Those who defend the mss are obliged either to take into account the gully on the E. of the Cadmea which contains a small stream in summer (Strophia), or to suppose that the Dirce was divided into two streams, not now to be traced, one of which flowed close to the city walls (Hermann). See also Wilamowitz in *Hermes* xxvi. p. 199 f. The view of Fabricius, *Theben* p. 25, that διδύμων ποταμῶν is to be taken with πύργος, with the general sense that walls and towers are on both sides of Dirce, cannot be accepted.

828. προμάτωρ: 248, 676.

830 ff. μυριάδας...μεταμειβομένα: 'despite the succession of countless favours that she has received....' For ἐτέροις we might expect a genitive, but for the instr. dat. cf. Soph. fr. 400 πόνω πόνον ἐκ νυκτὸς ἀλλάσσουσα τὸν καθ' ἡμέραν. The participle is imperfect: Goodw. § 140.—ἐπ' ἄκροις κ.τ.λ. The scholia give two interpretations: (1) εἰς ἄκρον ἐν τῷ πολέμῳ προελήλυθεν ἀνδραγαθημάτων, i.e., 'stands on the highest pinnacle of warlike renown'; (2) ἐπὶ ξυροῦ πολέμου ἔστηκεν. The first view must be rejected, since no meaning can be given to στέφανοι which is adequate to account for the metaphor: the nearest parallels I can find are Emped. fr. 4, 8 Διοφίης ἐπ' ἄκροισι θαάζειν following ἀνθεα τιμῆς πρὸς θνητῶν ἀνελέσθαι, and Pind. *Isth.* 6. 19 ὅτι μὴ σοφίας ἄωτον ἄκρον ἐξίκεται. Further, the general sense requires a contrast with the rest of the epode

rather than a summary of its items: to close the whole ode with a statement of the supreme glory of Thebes is inappropriate to the tone of its commencement, which nevertheless these words seem to echo. The second is nearer the mark, but lacks precision. It is suggested that *ἄκρος* means *extremus* rather than *summus*, and that *στέφανοι ἄρῃοι* are the iron circles of the besiegers' force, which are grimly contrasted with the *καλλίχοροι στέφανοι* of v. 786. Tr.: 'stands on the verge of Ares' leaguer'; and cf. N 736 *πάντῃ γάρ σε περὶ στέφανος πόλεμοιο δέδθεν*. Similarly 1080 f. *ἄκρος* is perhaps to be illustrated by Homer's *πολέμοιο στόμα* (K 8 etc.), if *στόμα* = *acies*.

834. *τυφλῶ ποδὶ*: cf. *inf.* 1699 *τυφλὴν χέρα*, *Ion* 744 *τυφλόν (βάκτρον)*.

838. *κλήρους*: used technically of the notes which the augur inscribed on his tablets after an observation. Cf. *Hipp.* 1057 *ἡ δέλτος ἥδε κλήρον οὐ δεδεγμένη κατηγορεῖ σου πιστά· τοὺς δ' ὑπὲρ κάρα φοιτῶντας ὄρνις κ.τ.λ.* Pind. *Pyth.* 4. 190 *μάντις ὀρνίχεσσι καὶ κλάροισι θεοπροπέων ἱεροῖς*.

840. *θάκοισιν*, his observatory: Soph. *Ant.* 999 *ἐς γὰρ παλαιὸν θᾶκον ὀρνιθοσκοπὸν ἔζων*, *Bacch.* 347 *θάκους τοῦδ' ἔν' οἰωνοσκοπεῖ*. It was shown to Pausanias in the neighbourhood of the temple of Ammon and the shrine of Fortune (ix. 16. 1).

842. *ἄστεως ὁδός*: road *through the city*—not *to the city*. For the objective genitive see *sup.* 504, Soph. *O. C.* 45 *ἔδρας γῆς τῆσδε*: cf. the bold use in Tibull. i. 3. 50 *nunc leti mille repente viae*.

844. *πυκνὴν ἤλυσιν* is descriptive of the short steps taken by a blind man: it should not be taken as the equivalent of *μακρὰ ὁδός*. The formation of *ἤλυσιν*, as if from the indicative *ἤλυθον*, is irregular: it may have been influenced by *ἡλύσιον πεδίον*.

846. *ἔσθ' ὀρμίσαι*: see cr. n. The mss readings appear to be indefensible. For the metaphorical use of *ὀρμίζω* ('to bring to rest') cf. Aesch. *Cho.* 529 *ἐν σπαργάνοισι παιδὸς ὀρμίσαι δίκην*. Tr.: 'thou mayst rest hard by thy friends.' This seems simpler than, with Weil, to construe: 'the place is close by where thy friends can find thee rest'; for, if it be thought that *πέλας* should express the proximity of the harbour, this is none the less implied by the assurance of an immediate refuge. Wilamowitz (*Heracles* II. p. 25), defending *ἐξορμίσαι* in the sense of 'thou hast but a few steps to

take in order that thy friends may bring thy foot to haven,' thinks that ἐξ- is intensive; but this is improbable: *Hel.* 1247 n.

847. **πάσ'** qualifies **πούς** no less than **ἀπήνη**: in every case the mule-car (*ζεῦγος ὀρεικόν*—for *carriages* mules were preferred to horses) needs the support of another's hand, *i.e.*, to assist the occupants to alight. Paley quotes *I. A.* 617 *κάμοι χερὸς τις ἐνδότηω στηρίγματα, θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς*, *El.* 998 *ἐκβητ' ἀπήνης, Τρωάδες, χερὸς δ' ἐμῆς λάβεσθ', ἔν' ἔξω τοῦδ' ὄχου στήσω πόδα*. Most editors consider the words corrupt: see *cr. n.* The soundness of the text becomes clearer, if we remember that as a rule the occupants of an *ἀπήνη* were either women or the infirm; for a man in sound health to go for a drive was a sign of effeminacy. Wyse on *Isae.* v. 43. 5 refers to the case of Timoleon, who, when old and blind, was brought to the assembly in an *ἀπήνη* (*Plut. Tim.* 38). Thus *ἀπήνη* of itself balances *πρεσβύτου*; but there is some anachronism in attributing the sentiment to the heroic age.

850. **οὐπω** is ironical; 'there is no danger of my forgetting yet.'—**σύλλεξαι**: *Her.* 626 *σύλλογον ψυχῆς λαβέ*.

851. **αἶπος ἐκβαλὼν**. Notwithstanding the testimony of the schol., Hesych. and Eustath., it is difficult to believe in the existence of an *αἶπος* or *ἄπος* in the sense of *weariness*. Rather *ἐκβαλὼν* = letting go from one's mind, forgetting. So *Plut. Demosth.* 18 *ἡ τοῦ ῥήτορος δύναμις...ἐπεσκότησε τοῖς ἄλλοις ἅπασιν, ὥστε καὶ φόβον καὶ λογισμὸν καὶ χάριν ἐκβαλεῖν αὐτούς*, *Cat.* 69 *τὰς προτέρας δόξας ἐκείνας καὶ λόγους, οἷς συμβεβιώκαμεν, ἐκβαλόντες*, *Plat. rep.* 503 A *τὸ δόγμα τοῦτο μήτ' ἐν ἡδοναῖς μήτ' ἐν φόβοις...φαίνεσθαι ἐκβάλλοντας*.

852. **γούν** (see *cr. n.*) selects a *single instance* in confirmation of what precedes, whereas **γάρ** gives the reason generally. For the sense cf. *Bacch.* 634 *κόπου δ' ὕπο διαμεθεῖς ξίφος παρεῖται*.

854. According to the common tradition Eumolpus was slain by Erechtheus when commanding the Eleusinians in the war against Athens. Spiro, without good reason, suspects here an allusion to the battle of Cyzicus.

855. **οὐ**. The antecedent is *δορός*, and the genitive is ablative expressing comparison. Cf. *Med.* 765 *καλλίνικοι τῶν ἐμῶν ἐχθρῶν...γενησόμεσθα*, *inf.* 1049. So *Suppl.* 841 *διαπρεπεῖς εὐψυχίᾳ θνητῶν*, but *El.* 880 *νικηφόρον...τῆς ὑπ' Ἰλίῳ μάχης* should be distinguished.

858. **οἰωνὸν ἐθέμην**. The aor. is momentary: cf. *El.* 622 *προσηκάμην τὸ ῥήθην*.

859. κλύδωνι. The metaphor is common in Eur., who, as is well known, is fond of figures adapted from seafaring. Cf. *Ion* 60 ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις... πολέμιος κλύδων, *Suppl.* 474 πολλὺς κλύδων ἡμῖν τε καὶ σοὶ συμμαχοῖς τ' ἔσται δορός, *I. T.* 316 ἔγνω κλύδωνα πολεμίων προσκείμενον.

862. ἀλκὴν might be 'battle' here as in 421, 1363: but probably we should render 'to face the might of Mycenae.'

865. Ἐτεοκλέους. The reason is given in 772 f. For εἶνεκ' = 'so far as E. is concerned,' cf. *Hel.* 1254 πλούτου λέγ' εἶνεχ' ὅτι θέλεις, *Soph. O. C.* 22 χρόνου μὲν εἶνεκ' οὐ μαθεῖν με δεῖ τόδε, *El.* 387 ἀλλ' ἐξίκοιτο τοῦδ' ἔνεκ' ἐν τάχει.

868. ἔτεκνώθη, *became a father*, beside the trans. ἐτεκνώσατο (*I. T.* 1262), is employed as past tense to the absolute pres. middle τεκνοῦσθαι found in *Suppl.* 1087, *Aesch. Ag.* 752. See on ὑποδεχθεῖς *Hclid.* 757, Verrall on *Aesch. Ag.* 1499. This is better than to treat it as the passive to τεκνοῦν = *to furnish with children* (*Her.* 7). The ordinary passive use appears in *Aesch. Theb.* 656.

870 closely resembles *Soph. O. C.* 552 τὰς αἵματηρὰς ὀμμάτων διαφθοράς.

871. σόφισμα, a device of the gods to make the crime of Oedipus manifest to Greece. The self-blinding is the overt sign of the sinner, from commerce with whom his fellow-men are warned (*Aesch. Eum.* 235 ff.). The sin of his sons lay in their endeavour to stifle the curse by concealment. Creon's desire to remove Oedipus within the house in *Soph. O. T.* 1424 ff. is prompted by different motives. Herwerden's σωφρόνισμα is unnecessary (*I. T.* 380, fr. 925); and it should be observed that the view attributed to the seer is not necessarily that of the poet.

872. χρόνω. Wakefield's reading is specious, but, although awkwardly expressed, the text may be sound: the sons hoped that after an interval the need for concealment might cease.

873. δῆ is ironical, marking the futility of the attempt: *inf.* 1416, *Hel.* 1038, 1378.

874. ἀμαθῶς expresses the stubbornness of wilful perversity: so *Tro.* 964 εἰ δὲ τῶν θεῶν κρατεῖν βούλη, τὸ χρήζειν ἀμαθὲς ἐστὶ σου τόδε, *sup.* 393, 584, 763.—γέρα. The obscure passage in *Aesch. Theb.* 785 does not throw any light on this statement. According to the *Thebais*, the curse of Oedipus was provoked (1) by his being served with the silver table and golden wine-cup of Cadmus contrary

to his orders, (2) by his receiving as his share of the sacrifice the buttock instead of the shoulder of the victim. See *Introd.* p. xx.

877. **νοσῶν**, *distraught*. The schol. understands that the blindness is referred to, but cf. 66.—**πρός**: 610.

878. See *cr. n.* ᾶ does not appear to be defensible here, any more than in *Andr.* 660. The text is uncertain, but a hiatus after **τί** is most improbable: see the evidence summarised by Jebb on *Soph. Phil.* 100. For the supposed loss of **καί** see on 473 ff.

880. **αὐτόχειρ**. Cf. *Soph. Ant.* 1175 f. where, in answer to the statement **αὐτόχειρ αἰμάσσεται**, the question is put **πότερα πατρώας, ἢ πρὸς οἰκείας χερός**; So *Aesch. Theb.* 681 **ἀνδρῶν δ' ὁμαίμοιν θάνατος ὦδ' αὐτοκτόνος** refers to the combat of Eteocles and Polynices.

881. Cf. *Soph. Ant.* 1240 **κεῖται δὲ νεκρὸς περὶ νεκρῷ**, of Haemon and Antigone.

883. **δῶσουσι**. For this meaning of **διδόναι** = *to cause, produce*, cf. *I. A.* 585 **ὅς τὰς Ἑλένας ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας**. In *Soph. Trach.* 820 **τὴν δὲ τέρψιν ἣν τῷμ' δίδωσι πατρί** there is perhaps an allusion to Deianira's gift. See also on 638 ff.

884. **συγκατασκάπτῃ**. For the *dynamic* (prophetic) present cf. *Aesch. Ag.* 126 **χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἄδε κέλευθος**. See also on *Hclid.* 557 and Gildersleeve, *Synt.* § 194.

885. **τις**, with ironical purpose, since Creon is actually meant. Cf. *Andr.* 577 **χαλᾶν κελεύω δεσμὰ πρὶν κλαίειν τινά**, *Soph. Ant.* 751 **ἥδ' οὖν θανείται καὶ θανοῦσ' ὀλεῖ τινά**, *Αἰ.* 1138 **τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινί**.

888. **δαιμονῶντας**: *possessed*. The belief in demoniacal possession was more widespread than is directly suggested by literature. Cf. **κακοδαιμονία** and **κακοδαιμονᾶν**, always words of strong import. *Lys.* fr. 143 tells us of a club which outraged religious feeling by meeting together to celebrate the **νουμηνία** under the name of **κακοδαιμονισταί**.—The acc. is due to **μηδένα** preceding, and the plural is used because **μηδένα τῶν Οἰδίπου** suggests **πάντας**. Such changes from sing. to plur. or vice versa are common: e.g. *Plat. Phaedr.* 231 A **οὐκ ἐραστὴς ὢν σου τυγχάνω...ὥς ἐκείνοις μὲν τότε μεταμέλει κ.τ.λ.** (*sc. τοῖς ἐρώσιν*).

891 ff. **ἀλλ'...γάρ**: for the double use of these conjunctions when found in combination see Jebb on *Soph. O. C.* 988, E. S. Thompson on *Meno* p. 264 ff. Most edd. treat **ἀλλά...γάρ** as

'elliptical,' so that γάρ (γε + ἄρα) is equivalent to *indeed*, and put a full stop at σωτηρίας (893). I prefer with Paley to substitute a comma, taking ἀλλά with ἄπειμι; for the clause εἰς γὰρ κ.τ.λ. only suits ἄπειμι if that word is taken in close connexion with what precedes, *i.e.*, if it signifies 'I will go *without speaking*.' Cf. *Med.* 1344 ff. ἀλλ' οὐ γὰρ ἂν σε...δάκοιμι...ἔρρε, *Hel.* 1385 ff. ἀλλ' ἐκπερᾶ γὰρ...σιγητέον μοι.—οὔτ'...τε: the effect of this combination is slightly to emphasise the second clause: *Hclid.* 454 n.

892. τοῖσι τὴν τύχην κεκτημένοις has been interpreted as (1) 'those who are prosperous' (schol., Paley), and (2) 'those who have in their power the fortune of the city' (Wecklein). The latter view is the better, but it is impossible to dissociate τύχη here from its employment in 897, 914, and 993; and, as Geel points out, the word may well be intentionally equivocal. For its possessors τύχη here denotes *misfortune*: cf. *inf.* 1653, *Med.* 1009, 1203, *Suppl.* 1148 ἅλις τύχας ἅλις δ' ἀλγέων ἐμοὶ πάρεστι, *Hec.* 785 f. τίς οὕτω δυστυχῆς ἔφν γυνή;—οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.

893. φάρμακον σωτηρίας: the genitive is descriptive—'a saving remedy.' Cf. *Hel.* 1027, 1055 nn. So Pindar's (*Pyth.* 4. 186) φάρμακον ἀρετᾶς is rendered 'an elixir of valour.' Lucian *macrob.* 5 p. 211 has ὀξύδωρκίας φάρμακον.

894 f. εἰς γὰρ κ.τ.λ. The sentiment is a common-place: Thuc. VII. 75. ὁ ἡ ἰσομοιρία τῶν κακῶν, ἔχουσά τινα ὅμως τὸ μετὰ πολλῶν κούφισιν, Cic. *fam.* VI. 2. 2 *misera consolatio...nihil esse praecipue cuiquam dolendum in eo, quod accadat universis*. Cf. Aesch. *Theb.* 263 σὺν ἅλλοις πείσομαι τὸ μόρσιμον, Soph. *El.* 153, Eur. *Med.* 1017 (Wecklein).—τί γὰρ πάθω; 'For how can I help it?' Valckenaer justly observed that the phrase is appropriate to those who are overpowered by fate or some cogent force which they cannot resist. It means 'what can I do?' (not 'what will become of me?'). Ar. *Lys.* 884 οἶον τὸ τεκεῖν καταβατέον. τί γὰρ πάθω; is a good example: so *Av.* 1432, *Ecc.* 860. For Euripides see *Andr.* 513, *Hec.* 614, *Suppl.* 257, *Tro.* 792. The consensus of these passages is conclusive against Paley's contention (on *Andr.* l. c.) that Hermann was wrong in rendering '*quid faciam?*'

897. ἡ τύχη: *ill fortune*: see on 892.

899. 'Well, you certainly want me to tell, and yet presently you won't.' μέντοι has often this corroborative force in dialogue: Soph.

Αἰ. 86 γένοιτο μέντ' ἅν θεοῦ τεχνωμένου. So commonly in Ar. and Plato: e.g., *Av.* 1351 διὰ ταῦτα μέντοι δεῦρ' ἀνοικισθεῖς ἐγὼ κ.τ.λ. For καί=and yet, cf. *Hclid.* 981.

900. καὶ πῶς...θέλω. Note the use of the pres. ind. where θέλομ' ἄν or the like might have been expected. But θέλω gives a sharper antithesis to βούλη. So *Soph. Phil.* 249 f. οὐ γὰρ οἰσθά μ'...;—πῶς γὰρ κάτοιδ' ὅν γ' εἶδον οὐδεπώποτε;

903. κλύοις ἄν expresses rather a concession than a command: cf. *Soph. Ant.* 444 σὺ μὲν κομίζοις ἄν σεαυτὸν ἢ θέλεις.

909. δῆτα goes closely with παρόντος: *sup.* 901, *Hclid.* 516.

910. τῆς σωτηρίας. The genitive would in prose be made clearer by the addition of περί: in verse, however, the case alone sometimes expresses the person or thing *about* whom or which something is learnt. λόγων ἀκούειν and the like should be distinguished: cf. *Soph. O.C.* 307 κλύων σοῦ δεῦρ' ἀφίξεται ταχύς, *Phil.* 426 οἶν ἐγὼ ἥκιστ' ἄν ἠθέλησ' ὀλωλότιον κλύειν.

911. ὁδόν: almost a technical term in connexion with oracles. Cf. *Soph. O.T.* 311 εἴ τιν' ἄλλην μαντικῆς ἔχεις ὁδόν, *Aesch. Ag.* 1154 πόθεν ὄρους ἔχεις θεσπεσίας ὁδοῦ κακορρήμονας; But the metaphorical use of the word in verse extends more widely: Ar. *Pac.* 733 (Sharpley).

912. See cr. n. The text of M appears to be interpolated from 864.

913. Μειοικέα: for the synizesis cf. *Soph. Ai.* 104 'Ὀδυσσεά (Jebb).—The asyndeton is usual in explanations.

914. τύχην: 892.

916. πέφηνε: see cr. n. This is the best and simplest of the corrections which have been proposed. Wecklein further alters σε δρᾶν to σ' ὀρᾶν, but καί merely marks the correspondence of the two clauses: 'even as it is declared, so must thou act.' Hermann put a colon after ταῦτα, with the sense: 'what I have said, I have said.'

918. μεγάλα—'powerful'—takes up the contrast with ἐν βραχεὶ χρόνῳ from a fresh side, whereas σωτήρια answers κακά. Cf. *Soph. El.* 757 ἐν βραχεὶ χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ. Nauck's κεδνὰ is no improvement. For the sense cf. 1057, 1206.

919. ἔκλυον...ἤκουσα. The verbs are contrasted as in *Aesch. Prom.* 448 κλύοντες οὐκ ἤκουον and *Cho.* 5: ἀκούειν is used with the fuller sense, being applied not merely to the ear but to the under-

standing mind. Note the aoristic force of *ἐκλυνον*, which is always an aorist in Homer: *Monro, H. G.* § 31 (4).

920. *ἐκνεύει*: *starts back*. Cf. 1268: it is used of a *shying* horse in *Xen. eq.* 5, 4.

921. *με*. For the acc. see on 470.

923. *ὦ πρὸς σε γονάτων*. This inversion of order is common in supplications, with or without an ellipse of the verb: cf. *Hel.* 1237 n. There is an obvious advantage in placing the pronoun early in the sentence.

924. *αἶνει*: see cr. n.: the same corruption occurs in *Aesch. Ag.* 150 (Gilbert). 'Acquiesce in evils against which no guard avails.' The compound follows the meaning of *φυλάσσεσθαι*, but in *Andr.* 728 (which L. and S. compare) the sense is rather 'hard to check.' Cf. the use of *ἀφύλακτος* in *Arist. rhet.* I. 12. 5. No reasonable sense can be extracted from the mss *αἰτῇ*.

926. *οὐ σιωπήσασιν ἄν*: 'I will not be silent.' Cf. *Hclid.* 344 *οὐκ ἂν λίποιμι βωμόν*.

928. *ἐμοί*. The dative of the agent accompanies *εἰρήσεται*, as commonly *εἴρηται*. In *Dem.* 29. 11 we find even *τὰ τοῦτῃ ῥηθέντα*. But *εἰρήσεται* is hardly a future perfect except in form: *Goodw.* § 83. See also on *Hclid.* 39.

930. *ὀρθῶς* qualifies both verbs.—*εἰς ἀγῶν' ἔρχη λόγων*: 'joinest issue with me in speech.' Cf. 588, 1460.

931. *θαλάμαῖς*: locative dat. without preposition, as in *Hclid.* 339 *Ἀργεῖ, Hel.* 8 *δώμασι* etc. For the dragon's cave see on 658.

934. *Κάδμου... Ἀρεος*. For the combination of a possessive and objective genitive with one noun cf. *Suppl.* 50 *ῥυσὰ δὲ σαρκῶν πολιᾶν καταδρύμματα χειρῶν*, *Soph. O. C.* 729 *ὀμμάτων... φόβον νεώρη τῆς ἐμῆς ἐπεισόδου*, *Plat. legg.* 905 B *τὴν πάντων ἀμέλειαν θεῶν*. Geel's device of placing a comma after *Κάδμου*, which is then connected with *γῇ*, spoils both the rhythm and the sense.

935. *τιμωρεῖ* is *dynamic* present: 'seeks to avenge.'

937 ff. The Earth is hostile, polluted by the blood of the slain serpent, her offspring and warder (*Pausan.* x. 6. 6). The internecine conflict of the Sparti was the first manifestation of her displeasure. By the immolation of one who is descended from the dragon the poison of the original bloodshed may be removed from the earth, which will henceforth return to its kindly functions of nutrition

(Aesch. *Theb.* 17). For the primitive belief here alluded to see Verrall on Aesch. *Cho.* 64 and cf. Eur. *El.* 318 αἷμα δ' ἔτι πατρὸς κατὰ στέγας μέλαν σέσηπεν.

941. παῖς is drawn into the relative clause. 'One of this race (sc. σπαρτῶν) must die, a child sprung from the dragon's jaw.' The prolixity of the language is due to the desire of emphasising δράκοντος.

942. Creon was descended from Echion, one of the five survivors of the Sparti. The schol. explains that their descendants are punished for not avenging the dragon. So far from doing this they had assisted Cadmus to found the city, and Echion in particular married his daughter Agave. Elsewhere in Eur. (*Suppl.* 703) the Sparti form a wider class: Tucker sees in them the representatives of the non-Phoenician or aboriginal element (Introd. to Aesch. *Theb.* p. xxiii).

945. σφαγὰς is an allusive plural, as in *Hec.* 522 σῆς κόρης ἐπὶ σφαγὰς.—ἥθεος, connected with Lat. *viduus*, means primarily an unmarried adult: Plat. *legg.* 840 D μέχρι μὲν παιδογονίας ἥθεοι καὶ ἀκήρατοι γάμων τε ἄγνοι ζῶσιν. The purity of the victim is often a ceremonial requirement: hence the ἥθεοι παῖδες devoted to the Minotaur (Plut. *Thes.* 17). Athena naturally claimed ἄξνγα ἱερεῖα.

946 condemned by Valckenaer and others, appears not ineptly to describe the position of one who had been formally betrothed. ἐγγύησις of the woman by her κύριος was a necessary condition of a valid marriage at Athens: see Wyse on Isae. 3. 4. Eur. employs elsewhere the Athenian law-terms: *I. A.* 703 Ζεὺς ἡγγύησε καὶ δίδωσ' ὁ κύριος. In Antigone's case v. 759 shows that the formal betrothal is conceived as having already taken place.

947. ἀνειμένος ('at large') acquires the meaning *consecrated to*, because the sacred land or animal is *set free* from other services for that of the god. Cf. Soph. *Ai.* 1214 νῦν δ' οὗτος ἀνείται στυγερῶ δαίμονι.

950. θήσει is used with different force in relation to πικρὸν... νόστον and κλεινὰς...Θήβας (syllipsis). Similarly Pind. *Pyth.* 1. 40 ἐθελήσais ταῦτα νόψ τιθέμεν εὐανδρόν τε χῶραν. See also on *sup.* 114.—κῆρ' suggests a living destructive agency rather than an abstract notion. Cf. Theogn. 207 f. ἄλλον δ' οὐ κατέμαρψε δίκη· θάνατος γὰρ ἀναιδὴς πρόσθεν ἐπὶ βλεφάροις ἔξετο κῆρα φέρων, Apoll.

Rhod. 4. 1665 ff. μέλπε δὲ κήρας θυμοβόρους...ἐχθοδοποῖσιν ὄμμασι χαλκείοιο Τάλω ἐμέγηρεν ὀπωπὰς. See also the evidence collected by Miss J. E. Harrison, *Prolegomena*, p. 167. The blindness is death, not indeed as visiting all the Argives, seeing that Adrastus survived, but as casting its shadow over their lives. So darkness or blindness is sometimes applied figuratively to those who are in extreme misery: cf. Soph. *Ai.* 706 ἔλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης, *O. C.* 1684 νῶν δ' ὀλεθρία νύξ ἐπ' ὄμμασιν βέβακε. In this thought may perhaps be found the explanation of Soph. *Phil.* 831 ὄμμασι δ' ἀντίσχοις τάνδ' αἶγλαν ἃ τέταται τανῦν.

952. σῶσον: *thou must save*. The Greek imperative is sometimes used in a dependent sentence: Gildersleeve § 422.

953. παρ' ἡμῶν: *i.e.*, 'thou hast learnt from us all that we have to tell,' with brachylogy as in 1189, *Hclid.* 279 n.

954. ἐμπύρῳ...τέχνη is here used as the generic equivalent of μαντική: see on *Hel.* 746.

956. καθέστηχ', a gnomic perfect. See Goodw. § 155, Gildersleeve § 257.

958. ἀδικεῖ τὰ τῶν θεῶν: *sins against heaven*. The acc. is not internal ('in his dealings with the gods'), but is used vaguely for the ordinances of heaven—not very different from τοὺς θεούς: 382.

960. σχάσας: *letting thy tongue rest*, with ἀφθογγον proleptic. See n. on 454.

962. 'What *can* I say? It is clear what my reply must be.'

963. συμφορᾶς: *guilt*. By so doing he would incur pollution as the slayer of kindred blood. For this sense see Jebb on Soph. *O. T.* 99 τίς ὁ τρόπος τῆς συμφορᾶς;

964. προσθεῖναι: *to deliver*. Hesych. states that the word is technical of putting a purchaser in possession of a chattel which he has acquired. Hence its force here, and in *Hec.* 368 Ἀἰδῆ προστιθείσ' ἐμὸν δέμας, *I. A.* 540.—σφαγέντα: the aor. part. here coincides in time with the main verb, being equivalent to *by his sacrifice*. See Goodw. § 150.

965 f. Demophon in *Hclid.* 411 ff., being in a similar position, takes the same view.

967. 'Let no one praise me, if he would take my children's life': *i.e.*, I care not for praise at this price. The present par-

ticiples is conative (*Hclid.* 1003). Nauck and Paley prefer the easy but unnecessary alteration *κτείνειν*.

968. *ώραίω*: here applied to the old, as in *Alc.* 516 *πατήρ γε μὴν ὥραιος, εἴπερ οἴχεται*.—*βίου* is a partitive genitive: *Hipp.* 785 *τὸ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίου*.

969. *ἔτοιμος* without *εἰμί*, as often: *Hclid.* 502 n.—*ἐκλυτήριον*, following *θνήσκειν*, should be taken as acc. in apposition to the sentence.

971. *ἀκόλαστ'*, i.e., arbitrary or prompted by passion. The word is maliciously substituted for *τὸ ἐνθουσιαστικόν* or *μανικόν*, which is characteristic of the inspired *μάντις*. Both are contrasted with *σωφροσύνη*: see Plat. *Phaedr.* 244 B.—*μάντεων*: the plural is contemptuous. So Soph. *El.* 839 *Ἀμφιάρεων χρυσοδέτοις ἔρκεσι κρυφθέντα γυναικῶν*, referring to Eriphyle.

975. *ἔστι*, like *οἰχόμεσθα* in the next line, is a dynamic present.

977. *τίνα ξένων*; The simple acc. of the *person to whom* after a verb of motion is rare: but cf. Soph. *O. T.* 713 *ὡς αὐτὸν ἦξοι μοῖρα πρὸς παιδὸς θανεῖν*. Geel proposed *τίν' ἐς ξένον*;

982. The site of Dodona, identified about 30 years ago by M. Carapanos, is actually on the border of Thesprotia and Molossia, 11 miles S.W. of the modern Jannina. *βάθρα* describes the masonry of the sacred precinct: cf. *Her.* 944, where *τὰ Κυκλώπων βάθρα* is used of the Cyclopiian walls of Mycenae. But in *I. A.* 705 *σεμνὰ Πηλίου βάθρα* are the rocks of Mt Pelion.

983. *τόδ'* is attracted to the number of the predicate. For this common idiom cf., e.g., Lys. 13. 30 *ἡ δὲ ἀρχὴ αὕτη τοῦ παντὸς κακοῦ ἐγένετο*.

984. *πόμπιμος*: thenceforward the god will guide you: i.e., you will be under his protection. The meaning certainly is not, as Paley suggests, that the god will convey Menoeceus safe to his temple. If *πόμπιμος* could mean *welcoming* (Verrall on *Med.* 848), the passage would be free from difficulty; but that signification is not established.

986. *χάρει*, i.e., to fetch the money. The visit to Jocasta is the pretext whereby Menoeceus avoids accompanying Creon.—*ὥς* = *since*.

989. See cr. n. The mss reading is impossible with *μολών* preceding. Hartung's emendation, adopted in the text, makes it

possible to construe the sentence; but the echo in v. 997 leads us to suspect some deeper corruption.

990. **μη τὸ σὸν κωλύετω**, with ironical ambiguity. Creon is to think that his material aid is required for the journey, but the speaker has in view the obstacle to his real design which his father's presence imposes. After these words Creon leaves the stage.—**τὸ σὸν**, like **τοῦμόν** in 995, is almost equivalent to the personal pronoun. Cf. *Hel.* 893 *ὅπως ἂν τοῦμόν ἀσφαλῶς ἔχη*, *Ion* 247 *τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει*.

992. **ἃ βούλομαι**: for the acc. see on 512. Cf. *Med.* 758 *τυχοῦς' ἃ βούλομαι*.

993. **ἐκκομίζει** is conative or dynamic.—**τύχης** = *εὐτυχίας*: cf. 892.

994. **καὶ δειλία δίδωσι**: and would yield me up to (a charge of) cowardice. The phrase bears the same character as the Homeric *δδύνησιν ἔδωκεν* (*ρ* 567). See Adam on *Plat. rep.* 566 c *θανάτῳ δίδοται*. Cf. *Pind. Pyth.* 5. 60 *ὁ δ' ἀρχαγέτας ἔδωκ' Ἀπόλλων θήρας αἰνῶ φόβῳ*. For the subjective force of *δειλία* cf. *Hclid.* 814 (n.).—**συγγνωστά**: the Ionic use of the plural in place of the singular predicative adjective. See on *Hclid.* 507.

997. **ὥς...εἰδῆτ'**: a parenthetic final clause: cf. *Hel.* 977 (n.).

998. **ὑπερθανεῖν**, with *ψυχὴν* as subject, corresponds to *Tro.* 1214 *πρὸς δὲ καὶ ψυχὴν σέθεν ἔκτεινε*. But *ὑπερθανών* (see cr. n.) may be right.

999 ff. Although bi-membered sentences following *δεινόν*, *αἰσχρόν*, *ἄτοπόν ἐστιν* and the like are usually linked to the introductory phrase by *εἰ* (*El.* 336, *Hec.* 592), it occasionally happens that they follow it without any conjunction. Cf. *Lys.* 4. 13 *ἢ δεινόν γε· εἰ...ἔδωκα τὸ ἀργύριον...ἔξῃν ἂν μοι χρῆσθαι..., κινδυνεύοντι δέ μοι...οὐδὲ πυθέσθαι παρ' αὐτῆς τάληθῇ ἐκγενήσεται*; *Dem.* 20. 79 *καὶ γὰρ ἂν ἄλογον εἶη· μίαν μὲν πόλιν εἰ ἀπώλεσεν..., περὶ προδοσίας ἂν αὐτὸν εἰσὴγγελλον...ἐπειδὴ δὲ τοῦναντίον...τηνικαῦτα δ' οὐκ ἔσται κύρι' αὐτῶ τὰ δοθέντ' ἐπὶ τούτοις*; (These passages are quoted by Shilleto on *Thuc.* 1. 121.) Other examples of this asyndeton will be found in *Antiph.* 6. 9, *Isae.* 3. 63 ff., [*Lys.*] 6. 15, *Dem.* 57. 47. I take these from the collection of G. Gebauer, *de hypotacticis et paratacticis argumenti ex contrario formis, quae reperiuntur apud oratores Atticos*, Zwickau, 1877. See also Wyse on *Isae.* l. c. Following the example of the editors of the orators, I have made the

concluding clause interrogative.—**θεσφάτων ἐλεύθεροι.** Cf. Verg. *Aen.* x. 154 *libera fati*, where the genitive is a Graecism but the sense is 'having discharged the obligation imposed by the oracle.'

1000. **εἰς ἀνάγκην:** cf. *I. T.* 620 ἀλλ' εἰς ἀνάγκην κείμεθ' ἦν φυλακτέον.

1001. **στάντες παρ' ἄσπιδ'** describes the battle array of the Dorians, in which a warrior's right side was covered by his neighbour's shield. This is transferred to heroic times: *Hclid.* 216 n., *Hel.* 734.

1006 ff. **μὰ τὸν κ.τ.λ.** must be closely connected with ἀλλ' εἶμι in 1009; but this is obscured by the punctuation of the ordinary texts, which place a full stop at ἰδρύσατο. 'Never, by Zeus!...but...' The frequent use of μὰ Δι' ἀλλά in answers confirms the view expressed above that v. 1005 is interrogative. Cf. Ar. *Eccl.* 157 f. τί δ' ἔστιν; οὐ γὰρ δὴ πιεῖν γ' ἤτησά σε.—μὰ Δι' ἀλλ' ἀνὴρ ὦν τῷ θεῷ κατώμοσας, Xen. *Cyr.* i. 4. 28 ἀλλ' ἣ ἐπελάθου τι ὦν ἐβούλου εἰπεῖν; Μὰ Δία, φάναι, ἀλλ' ἦκω διὰ χρόνου, Soph. *El.* 879 ff. For the occasional use of these particles as affirmatives see Shilleto Appendix c to Dem. *de f. leg.*, *ad fin.*—**μετ' ἄστρον** has been suspected (κατ' ἄστρα Wecklein), but without sufficient cause. Tr.: 'who dwells in the company of the stars,' and cf. *El.* 991 οἱ φλογερὰν αἰθέρ' ἐν ἄστροις ναίουσι, *Cycl.* 353 ὦ φαεννῶν ἀστέρων οἰκῶν ἔδρας, *Her.* 406 (Wilamowitz).

1007. **ὑπερτεῖλαντας:** 670 ff.

1009. **ἐξ ἐπάλξεων ἄκρων** cannot be separated from **σπᾶς**, which requires some such qualification. At the same time the preposition is influenced by **σφάξας**; for it has not been shown that **ἔστη ἐξ ἐπάλξεων** by itself would be legitimate. Cf. *inf.* 1223, *Tro.* 523 ἀνὰ δ' ἐβόασεν λεῶς Τρώαδος ἀπὸ πέτρας σταθείς, Ξ 154 Ἥρη δ' εἰσεῖδε...στᾶσ' ἐξ Οὐλύμποιο ἀπὸ ρίου. Thus in principle this construction is not to be distinguished from that discussed on *sup.* 953: Jebb, in a good n. on Soph. *Ant.* 411, suggests the name *surveying* to cover the present group.

1010. **σφάξας...ἐς:** 'letting my life-blood fall into....' In various instances of piacular sacrifice, the blood of the victim is required to drip into an appropriate receptacle: Aesch. *Theb.* 43 ταυροσφαγούντες ἐς μελάνδετον σάκος, Herod. iii. 11 μετὰ δὲ ἀγινέοντες κατ' ἕνα ἕκαστον τῶν παιδῶν ἔσφαζον ἐς τὸν κρητῆρα (the whole context is instructive and should be consulted), Ψ 147 μῆλ' ἱερεύσειν

ἐς πηγάς, λ 35 τὰ δὲ μῆλα λαβὼν ἀπεδειροτόμησα ἐς βόθρον. For the dragon's cave see on 658: cf. 931.

1012. **εἴρηται λόγος**: such is my decision. Cf. Aesch. *Eum.* 710, where Athene announces her ordinance. In *Or.* 1203 Electra concludes her advice. The words only show that the question of self-sacrifice is now disposed of, and should not cause suspicion to attach to the following lines.

1013. **θανάτου**: genitive of definition, as in *Hclid.* 621 **θανάτου μέρος**.

1014. **νόσου**: see n. on 937 ff.

1015 ff. For the sentiment cf. fr. 362. 53 ff.—the conclusion of Praxithea's speech—ὦ πατρίς, εἴθε πάντες οἱ ναίουσί σε οὕτω φιλοῖεν ὡς ἐγώ· καὶ ῥαδίως οἰκοῖμεν ἂν σε κοῦδέν ἂν πάσχοις κακόν.

1016. **διέλθοι**. Paley understands 'expend,' which usage scarcely permits. Rather it should be rendered: 'bring to an issue.' L. and S. do not recognise this meaning; but cf. *Hcr.* 426 **δρόμων τ' ἄλλων ἀγάματ' εὐτυχῇ διήλθε**, Solon fr. 36. 15 **ταῦτα... διήλθον ὡς ὑπεσχόμην**.

1018. **πειρῶμεναι**: *experiencing*. So often in Eur. with tenses other than the perfect: *Hec.* 1294 **τῶν δεσποσύνων πειρασόμεναι μόχθων**, fr. 198, 2 **μηδὲν δόμοισι τῶν καλῶν πειράσεται**. The perf. occurs also: fr. 287. 18.

1019—1066. The subject of the ode is the curse that has lighted upon Thebes: only in the latter part of the antistrophe comes the suggestion that the devotion of Menoeceus may bring victory.

1019. **ἔβας**: for the repetition cf. 103 (n.).

1019 f. **γᾶς... Ἐχίδνας**. Echidna is a chthonian power or earth-demon, so that *νεπτέρου Ἐχίδνας* must be regarded as explaining and defining γᾶς. Echidna (not Chimaera, as Wecklein asserts) and Orthos, Geryon's dog, who was himself the son of Echidna and Typhon, are the parents of Sphinx in Hes. *Theog.* 326.

1021. **ἄρπαγά**: 'snatcher,' 'ravisher'—abstract for concrete. Cf. 46, 808, Aesch. *Theb.* 776 **τὰν ἄρπαξάνδραν κῆρ' ἀφελόντα χώρας**. In this capacity Sphinx is akin to the Harpies.

1023. **μειξοπάρθενος**. The description of Apollodorus (III. 5. 8 **εἶχε δὲ πρόσωπον μὲν γυναικός, στῆθος δὲ καὶ βάσιν καὶ οὐρὰν λέοντος καὶ πτέρυγας ὄρνιθος**) tallies exactly with the representations in art. See Miss Harrison, *Prolegomena*, pp. 208, 209. Cf. *sup.* 806.

1024. **φοιτάσιν πτεροῖς**. For the feminine adj. in agreement with a neuter noun cf. *Hel.* 1301 *δρομάδι κώλῳ* (n.), *inf.* 1568. The adj. ('wildly roving') implies that the ravages of the Sphinx are directed by a mysterious and incalculable impulse.

1027. **πεδαίρουσ'**. *πέδα* is the Aeolic equivalent of *μετά*, though entirely distinct from it in origin. It appears sporadically in Pindar and the lyric poets. Eur. has only *πεδαίρω*, but Aeschylus has several other examples, such as *πεδάρσιος* and *πέδοικος*.

1028. **ἄλυρον**, *gloom*. The music of the lyre, as contrasted with that of the flute, was appropriate to joyful occasions. See on *Hel.* 185 *ἄλυρον ἔλεγον*. The *ἄλυρος μοῦσα* is of course the riddle: 807.—**ἀμφι** is difficult. (1) The schol. joins it by tmesis with *ἔφερες*. This should not be hastily rejected, in spite of the rarity of the compound, and enables τ' to be retained in 1029. (2) Wecklein connects it with *πεδαίρουσ'* and interprets, but without justifying the meaning, 'in relation to, in consequence of....' (3) On the whole, it seems best to acquiesce in the omission of τ', and to give to *ἀμφι* a temporal sense 'during.' But there is no closer parallel than *Cycl.* 5 *ἀμφι γηγενῇ μάχην δορός*.

1031. **φόνιος** κ.τ.λ. Various forms of the legend make Dionysus or Hera the sender of the Sphinx. But the prominent thought here is her connexion with Death (cf. 810), in virtue of which she appears in art as a tomb-haunter. See Miss Harrison, *Prolegomena*, p. 211, Gruppe, *Gr. Myth.*, p. 523.—For the order of the words cf. *Soph. O. T.* 139 *ὅστις γὰρ ἦν ἐκεῖνον ὁ κτανών*.

1036. **ἱηήιον**: the correct reading has been recovered from the papyrus. Aristophanes parodies the musical innovation: *Ran.* 1348 *εἰεἰεἰεἰεἰεἰλίσσουσα χεροῖν*.

1039. **διαδοχαῖς**: modal dative. Cf. *Hel.* 393 *καὶ τὸδ' οὐ κόμπῳ λέγω* (n.).

1040. **βροντᾶ**: historic present, not dative sing. as taken by the old interpreters. It is combined with the imperfect, as in *Hclid.* 938. Wecklein quotes *Soph. O. T.* 186 *παιάν τε λάμπει*, where he thinks that the metaphor is from a *lightning-flash*.

1043. **χρόνῳ**: *sup.* 166.—**Πυθλαῖς ἀποστολαῖσιν**. It appears from v. 45 that Oedipus returned to Corinth after the murder of Laius. We must therefore assume that he started again to Delphi, and received the oracle warning him to avoid his parents.

For the causal dat. cf. *I. T.* 1438 θεσφάτοισι Δοξίου δεῦρ' ἦλθ' Ὀρέστης.

1046. ἀσμένοις: 'first to their joy, but anon to their sorrow.' For the dat. of the person interested cf. Aesch. *Prom.* 23 ἀσμένῳ δέ σοι ἡ ποικιλείμων νύξ ἀποκρύψει φάος, Soph. *Tr.* 18 ἀσμένη δέ μοι ὁ κλεινὸς ἦλθε κ.τ.λ.—ἄχῃ: plural, as in 806 (n.).

1047. γάμους δυσγάμους: Eur. affects this pleonasm: *Hel.* 213 αἰὼν δυσαίων (n.).

1049. αἰνιγμάτων: the gen. goes with καλλίνικος. Oedipus is spoken of as victorious *over the riddle*: see on 855.

1051. δι' αἱμάτων ἀμείβει: 'passes from crime to crime.' The vb. is intransitive as in *Or.* 1503 ἀμείβει καινὸν ἐκ καινῶν τόδε, *ib.* 816 ὅθεν φόνῳ φόνος ἐξαμείβων δι' αἵματος οὐ προλείπει: and see n. on *Hel.* 1325. This is simpler than to supply πόλιν with the schol., or to take τέκεα as the obj. ('causes them to wade through blood').

1053. καταβαλὼν: *demittere (ad certamen)*. καθιέναι εἰς ἀγῶνα is the usual phrase. Cf. καταβαίνειν (Soph. *Trach.* 505 etc.).

1058. ἐπτάπυργα κλήθρα: prop. the seven towered barriers of the city. ἐπτάπυργος does not imply that the city had only seven towers, which is in fact altogether improbable. But no doubt each gate was protected by a flanking tower, and this is the significance of the epithet in 245, 748, 1078. Hence κλήειν πάντα πύργον in *Bacch.* 653. Cf. Aesch. *Theb.* 284 ἐπτατειχεῖς ἐξόδους. The compound adj. is employed with the same force as in πικνόπτεροι ἀηδόνες (Jebb on *O. C.* 17) and the like.—γὰρ=πόλεως: so very clearly in *I. A.* 535 and often.

1060. ὦδε: with sons like him.

1062 ff. αἰ κ.τ.λ. 'Who didst by hurled stone compass the slaughter of the dragon, prompting the thought of Cadmus to his task.' See 663 ff. For κατειργάσω cf. Soph. *Ant.* 57 μόρον κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν, Eur. *Hclid.* 1046.

1065 f. 'Whence heaven-sent destruction fell with rapine on the land.' ἀρπαγαῖσι is modal (1039), and in this context can only refer to the Sphinx, recalling the opening lines. It would be possible but less idiomatic to connect ἀρπαγαῖσι δαιμόνων: observe the position of τις and cf. *Hērō.* 241 ἐμάνην, ἔπεσον δαίμονος ἄτρ.

Wecklein, retaining γῆν, introduces συναλλαγαῖσι from *O. T.* 34; but few will approve this.

1069. There is, of course, a short pause before this line.—διὰ μακροῦ: you are long in coming, but come you must. Cf. 1421 n. With the tone of this opening cf. Aesch. *Cho.* 649 ff.: the realistic advantage of such scenes has generally been recognised by dramatists.

1072. οὐ πού (see cr. n.) is often confused with ἦπου, but their interrogative force is entirely different, as was first pointed out by Elmsley on *Med.* 1275 (1308): see on 378. οὔπου, like *nun*, is appropriately used where the speaker fears to receive an affirmative reply: *surely you haven't come...?* Cf. *Hel.* 136 n.

1073. παρ' ἀσπίδα: 1001 n. The return of his squire (παροστάτης *Helid.* 88 or ὑπασπιστής *inf.* 1213) suggests the death of Eteocles.

1074. βέβηκας: *art wont to stand* (not 'hast marched,' as Coleridge translates).

1075 interrupts the sequence of thought, and Geel would transpose it so as to precede v. 1072. The schol. ἐν τοῖς πολλοῖς ἀντιγράφοις οὐ φέρεται ὁ στίχος raises a further doubt as to its genuineness.

1077. τόδ': sc. τὸ τεθνάναι, the thought which is uppermost in her mind. Porson's τοῦδ' is unnecessary.—ὥς: parenthetic final clause: 997.

1078. ἐπτάπυργοι: 1055.—In spite of the similarity to *Hel.* 873, it seems clear that τί δ' here is an entirely separate question.

1081. ἀκμήν γ' ἐπ' αὐτήν: *aye, to the very verge.* The metaphor of the knife-edge (see on 830 ff., *Hel.* 897) is still effective. But in *Dem.* 4. 41 ταῦτα δ' ἴσως πρότερον μὲν ἐνῆν· νῦν δ' ἐπ' αὐτὴν ἤκει τὴν ἀκμήν, ὥστ' οὐκέτ' ἐγχωρεῖ the temporal idea predominates. For γ' in answers, replacing the omitted vb. see on *Hel.* 1633.

1084. εἰ...φάος is explanatory of τόδ': cf. *Plat. rep.* 519 E νόμῳ οὐ τοῦτο μέλει, ὅπως κ.τ.λ.

1085. ξυνωρίς: 328.—ἐς τόδ' ἡμέρας: 425.

1086. εὐδαιμονοίης is almost parenthetic, being a merely conventional expression of gratitude—'I thank you.' Cf. *Ar. Ach.* 446, *Ran.* 1417. Often, however, it has a fuller sense, as in *Alc.* 1137. Unless the colloquial tone of εὐδαιμονοίης is recognised, the

interrogative γάρ—'pray, how...' (*Hel.* 576 n.)—is inexplicable. Iocasta passes on at once in her eagerness for particulars. There is an exactly similar case in *Soph. El.* 930 οἶμοι τάλαινα· τοῦ γὰρ ἀνθρώπων κ.τ.λ., where the interrogative γάρ has no connexion with the cry of dismay.

1090 ff. This admirable speech is a model of concise and lucid narrative.

1091. **μελάνδετον**: *crimsoned with blood*. The adj. is proleptic. The meaning of the word in Euripides is fixed by *Or.* 821 μελάνδετον φόνῳ ξίφος: from the association with blood μέλαν ξίφος (*Hel.* 1656 n.) and similar phrases in tragedy have acquired the sense *murderous*. In Epic poetry, however, the word meant strictly 'bound with black,' in reference perhaps to thongs of leather wound round the grip (*Leaf* on *O* 713). See also Verrall on *Aesch. Theb.* 43.

1092. **λαιμῶν**: allusive plural, referring to a single person: *Ion* 1065, *Or.* 1472, *Ar. Av.* 1560. So commonly in verse of parts of the body: *inf.* 1136 is a good instance.—**σωτήριον** is predicative. It should be observed that the proleptic adj., as μελάνδετον here, is not always a grammatical predicate.

1094. **δορὸς**: objective genitive. Cf. *Plut. fac. in orb. lun.* 30 p. 944 D (οἱ δαίμονες) κολασθαί τε γίνονται καὶ φύλακες ἀδικημάτων.

1095. The introduction of θ' is an easier change than Hermann's τάξας for ἔταξ' in 1096.—**ἐφέδρους**: *reserves*. The metaphor is taken from the wrestling ring: see *Lexx.*

1097. **τῷ νοσοῦντι τειχέων**: *the weak spot in the walls*. We must not supply τείχει: cf. *Suppl.* 709 ἀλλ' ὥχετ' ἐς τὸ κάμνον οἰκείου στρατοῦ, *Soph. Ant.* 365 τὸ μηχανόεν τέχνας. These passages also illustrate the absence of a second article (*Hel.* 500 n.). For the sense of νοσεῖν cf. *Hel.* 1607. Wecklein's μέρει for δορὸς is unnecessary.

1099. **λευκασπιν**. The white shields of the Argive army are mentioned both by Aeschylus and by Sophocles (*Theb.* 90, *Ant.* 106). In *Cl. Rev.* v. p. 337 I endeavoured to show that Pindar's λευκανθέα σώματα (*Nem.* 9. 22) refers to the same fact.

1100. **Τευμησὸν**. Teumesus is situate 5 miles to the N.E. of Thebes, on an isolated hill to the north of the road to Chalcis, and separated from Thebes by a level open plain. See *Pausan.* ix. 19. 1

(Frazer). With πέλας we must supply ὄντα: cf. *Hclid.* 321 (n.). Both participles are then not supplementary but circumstantial (Goodw. § 822). We may suppose the Argives to have encamped at Teumesus before the final investment.

1101. No tolerable sense can be made of this line, and it was rightly condemned by Kirchhoff. It appears to be a blundering addition by someone who thought that καὶ τάφρου πέλας began a new sentence. Wecklein, supplying ἐαυτῷ, makes ἄστν the direct object of ξυνῆψε; but neither sense nor grammar is satisfactory. The line appears on the wooden tablet with the variants ξυνῆψαν and Καδμείων, so that the interpolation, if such it is, is a very old one.

1104. Νηίσταις. See cr. n. Wilamowitz thinks that Aeschylus, Euripides, and Pausanias certainly wrote Νηίταις (*Herm.* 26 p. 214). The evidence does not justify this confidence; for, as Verrall remarks (on *Theb.* 447), 'such matters are governed entirely by literary convention or the caprice of the writer.' It should be noted that Pausanias derives the name from νήτη, one of the chords of the lyre, which Amphion is said to have invented at this gate (ix. 8. 4). Pherecydes, however, traced it to Neis, a daughter of Zethus (schol.). For the gates of Thebes see Appendix.

1105. πεφρικότα: the schol. quotes N 339 ἐφριξεν δὲ μάχη φθισίμβροτος ἐγχείησιν μακρῆς.

1107. οἰκείον, inherited from his mother Atalanta. Cf. Stat. *Theb.* iv. 267 *imbelli parma pictus Calydonia matris proelia.*

1110. σφάγια. The schol. supposes they were carried in order to be ready if needed for purposes of divination. But see on 174.

1112. ὑβρισμέν', *shot*. This use of the passive is an extension, founded on ὕβριν ὑβρίζειν and ταῦτα ὑβρίζειν: v. Lexx.—ἄσημ': Eur. follows Aesch. *Theb.* 590 ὁ μάντις ἀσπίδ' εὐκυκλον νέμων πάγχαλκον ἠῦδα· σῆμα δ' οὐκ ἐπὴν κύκλω· οὐ γὰρ δοκεῖν ἄριστος ἀλλ' εἶναι θέλει.

1115. στικτοῖς: *sprangled*. This use of the verbal adjective corresponds to that of the verb in στίζοντες ἵππον εἰς τὸ μέτωπον (Plut. *Nic.* 29, 1).—Πανόπτῃν: Argus the herdsman of Io was so called. Cf. Aesch. *Suppl.* 304 ποῖον πανόπτην οἰοβουκῆλον λέγεις; It is used as a proper name also in Ar. *Eccl.* 80 τὴν τοῦ Πανόπτου

διφθέραν ἐνημμένος. So Eustath. *in* B p. 138, 30 τὸν Ἄργον τοῦτον, ὃς καὶ πανόπτης ἐπεκαλεῖτο.

1116 ff. The writer of these obscure lines appears to mean that Argus used his eyes in two shifts, one to serve him by day and the other by night; and that by some mechanical device, which is not explained, the representation on the shield made this clear. Cf. Quint. Smyr. x. 191 Ἄργον ὃς ὀφθαλμοῖσιν ἀμοιβαδὸν ὑπνώεσκεν. Ov. *Met.* i. 628 gives Argus a hundred eyes, and allows two to rest at a time—a characteristic invention. The words σὺν ἄστρον ἐπιτολαῖσιν and δυνόντων μέτα must then bear a temporal significance, as equivalent to ‘in the evening’ and ‘in the morning’ respectively. But the difficulties of expression are so numerous, that the verses can only be regarded (with Bergk) as the work of a clumsy interpolator. Observe the following points: (1) the temporal use of σὺν and μετά for ἄμα is unexampled; (2) ὄμματα is very awkward following ὄμμασιν in 1115, even if we make allowance for the occasional carelessness of Euripides in this respect (*Hel.* 674 n.), and further, as Munro long since pointed out, τὰ μὲν...ὄμματα cannot mean ‘some of the eyes’; (3) ἄστρον ἐπιτολαί is correct if referred to the rising of the greater constellations (504 n.), but is altogether out of place if taken as a loose equivalent of sunset (or sunrise?); (4) it is impossible to say whether βλέποντα and κρύπτοντα are intended to be acc. sing. masc. or acc. neut. plur. and there is serious difficulty in adopting either alternative; (5) the clauses appear to be contrasted but are actually tautologous, since the eyes which are awake at night would be closed by day. It does not appear that any patching, such as the variant πίπτοντα for κρύπτοντα mentioned by the schol., or Seidler’s κλήοντα for βλέποντα will cure all these defects. I think it probable that the author of the lines intended βλέποντα and κρύπτοντα to agree with ὄμματα, with the latter intransitive like ἀποκρύπτουσι in Hes. fr. 11 ap. Athen. 491 D. In regard to v. 1118 it seems sufficient to call attention to its inconsistency with v. 1139 f. See also Appendix.

1120. Why is Tydeus said to ‘bear a lion’s skin on his shield’? The scholia on vv. 409, 420 contain certain comments which seem to throw light on the matter: viz., that Polynices and Tydeus strove with each other about the skins of a lion and a boar dedicated in the temple of Apollo or serving as bed-wraps in the guest-chambers of

Adrastus; or that Polynices and Tydeus were wrapped respectively in the skins of a boar and a lion. It is true that Tydeus appears to be the boar's representative, as also in Hygin. *fab.* 69 and Stat. *Theb.* 1. 482 ff., but the coincidence is so remarkable that we can hardly avoid assuming that Eur. reversed the parts. But, though a lion's skin is a suitable wrapping (K 23 etc.), it is a most unnatural blazon. Apollodorus (III. 6, 1) introduces a lion's *head*, which is quite another matter; nor is it at all likely that the shield was wrapped in the skin as a cover, according to a suggestion thrown out by Paley and accepted by Wecklein. It is certainly odd that Eustath. (*in* Δ p. 369) quotes this line in his description of Polynices, when referring to the story of Adrastus and the oracle: Τυδέα μὲν σὺς ἐναπτόμενον δέρας, Πολυνείκην δὲ λέοντος δέρος χαίτη πεφρικός, κατὰ τὴν τραγῳδίαν εἰπεῖν. I suspect that ἐπ' ἀσπίδι has taken the place of ἐπ' αὐχένι, partly perhaps owing to the influence of v. 1124, and partly for reasons presently to be stated.

1121 f. The meaning is obscure, and the commentators cannot agree whether Prometheus is a (second?) blazon on the shield, or whether Tydeus is compared to Prometheus as himself carrying a torch. If the latter view is maintained, it seems necessary to adopt Musgrave's ὡς, notwithstanding the awkwardness of the fut. part. if isolated from ὡς; for Τιτὰν Προμηθεὺς standing alone is insufficient to mark a comparison. But, apart from Aesch. *Theb.* 432 ff., where the torch-bearer is the blazon of Capaneus, it is surely incredible that the 'warrior' Tydeus carried in the assault so ineffective a weapon as a torch (cf. 1165 ff.). On the other hand, the language of the text as it stands is ill adapted to express the blazon-view, whatever opinion is held of the previous line. The words are so simple in themselves that corruption does not seem probable, but I suggest that after the introduction of ἐπ' ἀσπίδι in v. 1120, δεξιᾷ, a marginal comment, displaced an original ἐν σάκει here. If ἐπ' ἀσπίδι was an interlinear gloss on ἐν σάκει, the first error was so much the easier.—The torch-bearing Prometheus was a familiar figure at Athens. His altar was in the Academy, near Colonus, and was the starting-point of the λαμπαδηφορία. Cf. Soph. *O. C.* 55 ἐν δ' ὁ πυρφόρος θεὸς Τιτὰν Προμηθεύς.

1124 f. Ποτνιαῖδες...πῶλοι. At the village of Potniae about a mile S. of Thebes was a well which maddened such of the horses in

the district as drank at it (Pausan. ix. 8, 2). The epithet is specially connected with the mares of Glaucus who devoured their master (Verg. *Georg.* iii. 267). Since *ποτνιας* had acquired the meaning *frenzied*, it has here a double significance, when used in the description of the shield belonging to the *Theban* Polynices.—*φόβω*, *distraught*: a modal dative. It cannot mean ‘so as to inspire fear.’

1126. The horses could be made to move from within by a simple mechanical arrangement. The same was the case with the Sphinx on the shield of Parthenopaeus in Aesch. *Theb.* 542.

1127. *πόρπαχ’ ὑπ’ αὐτόν*, *close to the handle*. This was ‘a leathern thong running round the inner edge of the shield and fixed at intervals of six inches or so by pins or nails (*πόρπαι*), so as to form a succession of loops’ (Jebb on Soph. *Ai.* 575). Eur. describes the shield of his own age: *Hel.* 1376 n.

1128 f. *ὁ δ’...Καπανεὺς*. The art. is here pronominal, with the proper name added as an afterthought: Soph. *Phil.* 371 *ὁ δ’ εἶπ’ Ὀδυσσεύς*, *Ai.* 780 ff. *ὁ δ’ εὐθύς...Τεῦκρος*, *Hel.* 1025 n., *inf.* 1442. The idiom is Homeric (Monro, *H. G.* § 258).—*ἐπ’* probably conveys the notion of *hostility*: for the Homeric *νηυσὶν ἐπὶ γλαφυρῇσιν ἐλαυνόμεν* (E 327, Λ 274) is isolated.

1130. *σιδηρονῶτοις* belongs in sense rather to *ἀσπίδος* (hypallage): for *τύποι* denotes the exterior or outline of the shield. Cf. *Tro.* 1074 *χρυσέων τε ξοάνων τύποι*.

1131. *γίγας*. In Aesch. *Theb.* 424 Capaneus himself is called *γίγας*. Observe that the name (*Σκαπ-ανεύς*) suggests *κατασκάπτειν πόλιν*.

1132. *φέρων...ἐξανασπάσας*: for the participles see on 23.

1133. *ὑπόνοϊαν*, in apposition to the clause *γίγας φέρων κ.τ.λ.*: as a *hint*. The word *ὑπόνοια* is the equivalent of the later *ἀλληγορία* (Plut. *mor.* 19 E *ταῖς πάλαι μὲν ὑπονοίαις ἀλληγορίαις δὲ νῦν λεγομέναις*), and was especially employed in connexion with the allegorical interpretation of Homer (Plat. *rep.* 378 D etc.).

1135 ff. The hundred vipers are the heads of the Lernaean hydra, as is indicated by *Ἀργεῖον αἰχμηα*: see on 126, and cf. Pausan. ii. 37. 4. *ὕδρας κ.τ.λ.* is an explanatory addition; and there is the same awkwardness in Vergil’s imitation: *Aen.* vii. 658 *clipeoque insigne paternum centum anguis cinctamque geris ser-*

pentibus Hydram.—**γραφῇ** is modal dative combined with an instrumental (*ἐχίδναϊς*): tr. 'with a picture of....' Cf. *Soph. O. C.* 1318 *εὔχεται κατασκαφῇ Καπανεὺς τὸ Θήβης ἄστρῳ δηώσειν πυρί*, *inf.* 1301, 1542. Geel's *ἐκπληροῦν* to agree with *αὔχημ'* has found some favour, but his objection to *ἐκπληρῶν*, which applies equally to *Or.* 54 and other passages, overlooks the common usage whereby the verb transfers the function of the immediate agent to another person—here from the artist to the owner (*πλήρη τὴν ἀσπίδα ἔχων* schol.): see also on *Hel.* 1125.—**βραχίουσιν**: for the plural see on 1092.

1140. **ποιμέσιν**: a common metaphor. Cf. *Suppl.* 674 *ποιμένες δ' ὄχων*, *Hel.* 1482.

1143. **πέτρων ἀραγμοῖς**: *with clattering stones*. See cr. n.: similarly *πετρῶν* is given by several MSS in *Or.* 59 *ἐς πέτρων ἔλθῃ βολάς*. Cf. *I. T.* 327 *ἤρασσον πέτροις*. The error of accentuation led the schol. to interpret: 'with fragments of rocks.'—**ἐνικῶμεν** is here the ordinary imperfect, although *ἐνίκων* is commonly used to express an enduring result (Goodw. § 37).

1145. **κατεξάνθαι**: the vb. is specially applied to death by stoning with the sense of 'to pound to atoms.' Cf. *Suppl.* 503 *πέτροις καταξανθέντες ὀστέων ῥαφάς*, *Soph. Ai.* 728 *πέτροισι πᾶς καταξανθεὶς θανεῖν*.

1146. **ἄρδην** here qualifies **πάντες**, as in *Ar. Thesm.* 274 *ὄμνυμι τοίνυν πάντας ἄρδην τοὺς θεούς*, *Xen. anab.* VII. 1. 12 *καὶ ἄρδην πάντες πλὴν ὀλίγων ἔξω ἦσαν*.

1150. **ἐς οὐδας** goes with **κυβιστητήρας**: cf. *Suppl.* 692 *ἐς κρᾶτα πρὸς γῆν ἐκκυβιστώντων βία*.—**εἶδες ἄν**: the past potential, implying an unfulfilled protasis 'if you had been present': *Hel.* 1606.

1151. **ἐκπεπνευκότας** is emphatic by its position next to *κυβιστητήρας*—tumblers, but dead men. For the absolute use of the vb. cf. *Hel.* 1123 *πολλοὶ δ' Ἀχαιῶν δορὶ καὶ πετρίναις ῥιπαῖσιν ἐκπνεύσαντες*. Neither *ἐκνευκότας* (Markland) nor *ἐκπεπτωκότας* (Madvig) is any improvement. There is the same grim irony in *II* 745 *ὦ πόποι, ἦ μάλ' ἐλαφρὸς ἀνὴρ, ὥς ρεῖα κυβιστᾷ*.

1153. **οὐκ Ἀργεῖος** is explained by *Suppl.* 890 *Ἀρκὰς μὲν ἦν, ἐλθὼν δ' ἐπ' Ἰνάχου ρόας παιδεύεται κατ' Ἀργος*, *Aesch. Theb.* 547 *Παρθενοπαῖος Ἀρκὰς, ... Ἀργεῖ δ' ἐκτίνων καλὰς τροφάς*. It has been generally suspected that there is a controversial allusion to some

literary version which represented Parthenopaeus as an Argive Such, according to the schol. on *Theb. l. c.*, was that of Antimachus of Colophon; but he is excluded by his date. Bethe supposes that the reference is to the Ἀμφιάρεω ἐξέλασις (Introd. p. xix), according to which Parthenopaeus was a brother of Adrastus. On the other hand, Spiro, relying on schol. *O. C.* 1320, thinks that Philocles and Aristarchus, contemporary tragedians, are aimed at.

1154. τυφῶς, a whirlwind, was distinguished by Chrysippus, following Aristotle and other meteorologists, as less fiery than πρηστήρ, which in its turn is less concentrated than κεραυνός (II. 703 Arn., Diels, *Doxogr. Gr.* p. 452).

1155. πῦρ is strictly an internal accusative. Cf. Ar. *Ran.* 1073 μᾶζαν καλέσαι, but *Vesp.* 103 κέκραγεν ἐμβάδας may be slightly different (Starkie's n.). See also on *Hel.* 1592.

1157. Περικλύμενος. Pausan. IX. 18. 6 says that the *Thebais* mentioned Periclymenus as the slayer of Parthenopaeus. In Pind. *Nem.* 9. 26 he pursues Amphiaras.

1158. ἀμαξοπληθῇ is perhaps a reminiscence of the enormous rock with which the Cyclops closed his cave: see i 240 ff.

1159. ῥαφάς, the sutures of the skull. Cf. *Suppl.* 503. The skull of Kurfürst Albert Achilles of Brandenburg, remarkable for its strength, had no visible sutures: Carlyle, *Frederick*, vol. I. p. 156.

1160. ἄρτι qualifies οἰνωπὸν. In the latter word ('blooming') the metaphor is taken from the ripening grape; the soft fair down on the boyish cheek is compared to the reddish colour of the grape before it becomes black (περκνός). This comes out most clearly in *Anth. Pal.* XI. 36, where οἰνωπαῖς παρειαῖς is contrasted with ὡς δ' ἐπιπερκάζεις μιανῇ τριχί. In *Bacch.* 438, despite οὐκ ὠχρός, the word does not of itself express the contrast between a blushing and a pale cheek, but is merely descriptive. Cf. Hor. *od.* II. 5. 9 *tolle cupidinem immittis uvae: iam tibi lividos distinguet autumnus racemos purpureo varius colore*. There is a reminiscence of Aesch. *Theb.* 534 f. στείχει δ' ἰουλος ἄρτι διὰ παρηίδων ὥρας φουούσης ταρφὺς ἀντέλλουσα θρίξ.

1161. ἀποlöσεται: *sup.* 595. The thought is Homeric (e.g. E 686 ff.). Cf. *inf.* 1234, fr. 757 βλον θερίζειν.

1162. Atalanta, the famous huntress, dwelt on Mt Maenalus

in Arcadia (Aesch. *Theb.* 532). Apollodorus (III. 9. 2) says that Eur. differs from Hesiod and others in calling her 'daughter of Maenalus.'

1163. **εὐτυχεῖς**: *sc. οὔσας*. See Goodw. § 911.

1165. **παρασπιστάς** is here used for **ὀπλίτας** (1096); but in view of **ἀκοντίζοντας** we must not think of the ordinary Greek hoplite. For Aetolian spearmen see on 140.

1166. **στόμα**: *edge, summit*. Cf. 1385 n.

1168. See *cr. n.* The correction was made by a friend of Valckenaer: since **φυγάδας** can only be predicative, the absence of a subject is no less awkward here than in *Hel.* 1609. With the MSS reading we are forced to supply a subject from **πύργων**. Cf. 1094.

1169. **ἐξαθρολίζεται**, gets them collected together—rallies them. Cf. *Hclid.* 122.

1171. **τοῦτο**, where **ταύτην** might have been expected: 551 n.—**νοσοῦν** is supplementary participle, *i.e.*, 'saved from disaster.' See Goodw. § 879. Cf. *Med.* 717 **παύσω δέ σ' ὄντ' ἀπαιδα**, *Bacch.* 240 **παύσω κτυποῦντα θύρσον ἀνασείοντά τε κόμας**. For the word see on 1097.

1173. **κλίμακος προσαμβάσεις ἔχων**, carrying the scaling-ladder: 489.

1175. **μηδ'** is employed in preference to **οὐδ'**, because the principal verb expresses a strong asseveration: cf. *Thuc.* III. 11 **μαρτυρίῳ ἐχρῶντο μὴ ἂν τοὺς γε ἰσοψήφους...ἐυστρατεύειν**, and see Goodw. § 685. For the sense cf. *Aesch. Theb.* 427 ff.—**εἰργαθεῖν** is preferred to **εἰργάθειν** by modern editors, following Elmsley on *Med.* 186, who held that this word, like **εἰκαθεῖν ἀμυναθεῖν** and **διωκαθεῖν**, is an aor. inf., and that there is no evidence for a present **εἰργάθω**. Kuehner-Blass, II. p. 178 *Anm.*, agrees that **εἰργαθεῖν** is aoristic in usage, but holds that **ἀμυναθεῖν** has the force of a present, and leaves open the question of accentuation. For **σχεθεῖν**) (**σχέθειν** see Neil on *Ar. Eq.* 320.

1176. **τὸ μὴ οὐ**, after a verb of hindrance which is itself negated: Goodw. § 811.—**κατ' ἄκρων περγάμων** is a variation of **κατ' ἄκρας** (*Hel.* 691 etc.): cf. *I. T.* 49 (**στρέγος**) **βεβλημένον πρὸς οὔδας ἐξ ἄκρων σταθμῶν**.

1177. **ἅμ' ἡγόρευε καὶ κ.τ.λ.** is a case of parataxis: 'even as he spoke thus, he climbed...' The same combination occurs in

Bacch. 1082, *El.* 788, and is inherited from Ionic prose: Herod. VIII. 5, IX. 92 etc. So Xen. *Hell.* VII. 1. 28 καὶ ἅμα ταῦτ' ἔλεγε καὶ ἀπήει.

1178. ὑπ' αὐτὴν ἀσπίδ': 1127.

1179. ἐνηλάτων βάθρα are the *rounds* of the ladder, not practically differing from ἐνήλατα alone: *Suppl.* 729 ἐς ἄκρα βῆναι κλιμάκων ἐνήλατα.—For the awkward accumulation of participles (πετρούμενος...εἰλίξας...ἀμείβων) see on 23.

1181 ff. Observe the changes of tense in these lines (29 n.). The narrative passes from the rapid aorist (ἐκτύπησε) to the descriptive imperfect (ἐσφενδονᾶτο), and returns ultimately to the livelier present (πίπτει).—The description is vigorous, but verges on the grotesque apart from its actual absurdity. The writer's purpose is to depict the forcible disruption of the extremities while the blackened trunk falls to earth. Nauck suspects vv. 1183—1185, and various attempts more or less violent (see Weckl.) have been made to prune down the extravagances: but this is to measure Eur. by too modern a standard. Because his style is in general restrained, it does not follow that he was always free from what we have learned to regard as errors of taste. Statius' account of this incident (x. 927 ff.) shows the influence of Eur., but is for once less elaborate.

1182. κλιμάκων: the plural resembles τόξα, ἄρματα etc.

1186. εἰλίσσεται should be participial, as logically subordinate to ἐσφενδονᾶτο. For the Greek tendency to substitute a finite verb see on *Hel.* 188. Add Soph. *Ai.* 806 (Jebb), π 6 (Monro) νόησε δὲ δῖος Ὀδυσσεὺς σαίνοντάς τε κύνας, περὶ τε κτύπος ἦλθε ποδοῦν.

1187. πολέμιον: sc. ὄντα (1163).

1188. καθίσεν is preferred by modern editors to καθεῖσεν, in this case against the authority of the mss: see Cobet, *N. L.* p. 643 ff. Thus ἐγκαθίστατο is now restored in *Hipp.* 31, but εἷσατο in *I. T.* 946 is free from objection. Etymologically εἷσα (ε-σεδ-σα) is a correct formation from ἵζω (σι-zd-ω).

1189. οἱ παρ' ἡμῶν: for the brachylogy cf. 953 n.

1190 f. It is clear that we have here the same triple arm as in *Suppl.* 585 ff., 657 ff. etc.; and the text of the mss cannot stand without alteration. Wecklein thinks that a line has been lost both before and after 1191, but the simplest remedy is Musgrave's ὅχοι, which for

obvious reasons would have been apt to undergo corruption. For the preposition after *ξυνῆψαν* in place of the usual dative cf. *Bacch.* 133 *ἐς δὲ χορεύματα συνῆψαν τριετηρίδων.*

1192. I cannot agree with Wecklein and Nestle that there is an echo here of the Anaxagorean *ὁμοῦ πάντα χρήματα ἦν*: see *Bacch.* 1131.

1193. *ἔθνησκον, ἐξέπιπτον*, with rhetorical asyndeton: *inf.* 1434, *Hclid.* 821 n.

1194. *τροχοί κ.τ.λ.* 'Wheels started, and one axle after another.' For *ἐπί* cf. *η* 120 *ὄγχνη ἐπ' ὄγχνη γηράσκει, μῆλον δ' ἐπὶ μῆλῳ.* Unless this is accepted, it will be necessary (with Fritzsche) to read *ἄξονες δ'...νεκροί τε.* For the general sense cf. *Hipp.* 1234 *σύριγγές τ' ἄνω τροχῶν ἐπήδων ἀξόνων τ' ἐνηλατα*, Aesch. fr. 32 *ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός, ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι* (schol.). For the intensive *ἐξ* in composition cf. 1678.

1197. *ἐς*: *for*, i.e., up to the limit of.... Somewhat similar is Thuc. I. 51 *ἡ μάχη ἐτελεύτα ἐς νύκτα* ('the battle ended at nightfall'). The development of *eis* in a temporal sense so as to express *terminus in quo* as well as *terminus ad quem* is traced by Wyse on Isae. I. 14.

1199. *καὶ* serves to contrast *νῦν* with *τὸ λοιπὸν*, while *γάρ* explains *θεοῖς*. The line is suspected without sufficient cause: see *cr. n.*

1200 f. 'Good is this victory: and if the purpose of the gods has better in store, may I be happy.' *ἀμείνονα γνώμην* refers to *τὸ λοιπὸν εὐτυχίης*: the chorus take up the hint of the messenger that there is a sequel to his story, and pray that they may not be forgotten on the day of Thebes' final triumph. Cf. 283 ff. Wecklein adopts the view of a schol. that *ἀμείνονα γνώμην* alludes to the justice of Polynices' claim and points to an Argive victory. But clearly the sympathies of the chorus are with Thebes: see 242 ff. They *fear* the Argive power, although they recognise the claims of Polynices: 257. In this context even a hint of the possible success of the enemy would be out of place; and the sack of the city would be disastrous to their own hopes (cf. Aesch. *Theb.* 321 ff.). There is no justification for making *εἴην* potential, as is done by Paley.

1202. *τὰ τῶν θεῶν*: 382.

1205. *ἀπολαῦσαι*, to have reaped the fruits of, is used

ironically in a bad sense. Cf. *I. T.* 526 ἀπέλαυσα κἀγὼ δὴ τι τῶν κείνης γάμων (Orestes of Helen).

1207. ἀνέλθε...πάλιν: *go back to thy story and tell me.* For ἀνιέναι, *to recount*, a word in which the return of the memory to what is already familiar is described, see on *Hclid.* 209. πάλιν asks for a resumption of the narrative.

1208. τὰπὶ τούτοις is an adverbial accusative: *Soph. Ai.* 1376 Τεύκρω τὰπὸ τοῦδ' ἀγγέλλομαι...εἶναι φίλος.

1209. δεῦρ' αἰεῖ is temporal, as often in Euripides: *Hel.* 761 n.

1210. εἰς ὑποπτον εἶπας: 'your words sound suspicious.' εἰς expresses manner, being blunted in meaning: *Hel.* 904 ἐς ἀρπαγὰς (n.). Cf. *Anth. Pal.* VII. 387 κουφοτέρας ἔστενον εἰς ὀδύνας.

1212. καὶ strengthens τὰπίλοιπα and γ' gives an affirmative answer.

1213. ὑπασπιστοῦ: see on 1073.

1215. See cr. n. The force of καὶ...γε is to confirm what goes before and to make some addition to it. Here it would make an admission that the speaker is concealing some bad news, which, as Hermann observes, is out of place. γε following οὐ marks the statement as related to the remark of the previous speaker, but does not necessarily convey an assent: *ah! I must not tell of evil...* See, e.g., *Ion* 1290 (in answer to Creusa's νῦν δ' ἐγὼ sc. θεοῦ εἰμί) οὐκ εὖσεβεῖς γε. The rule that γε and ἄν never come together is subject to exceptions: see *Or.* 784, *Hclid.* 966. For the sense cf. *Aesch. Ag.* 636 εὐφημον ἡμαρ οὐ πρόπει κακαγγέλω γλώσση μαινεῖν.

1216. ἦν μή γε: *you must unless...* So *Alc.* 493, *Hclid.* 272 (n.).—φεύγων ἐκφύγης: *escape by flight.* Cf. *Ar. Ach.* 177 δεῖ γάρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνέας, *Plat. Hipp. ma.* 292 A ἄν μὴ ἐκφύγω φεύγων αὐτόν. Blaydes on *Nub.* 167 collects several instances, in some of which the pleonasm is excused by φεύγων having the legal sense 'on trial' or 'in exile.' For the hyperbole of ἐκφύγης πρὸς αἰθέρα see on *Hel.* 1516 πτεροῖσιν ἀρθεῖσ'.

1217 f. Geel rightly remarks that these lines are not entirely consistent with 1259 ff.—ἐξ: *after.* Cf. *Hec.* 55 ἐκ τυραννικῶν δόμων δούλειον ἡμαρ εἶδες.

1218. ἀλλὰ μνηῦσαι: something like ἐκέλευσας must be supplied by zeugma. Cf. *Or.* 513 ff. ἐς ὀμμάτων μὲν ὄψιν οὐκ εἶων περᾶν...φυγαῖσι δ' ὀσιοῦν, and see Kuehner-Gerth II. § 597 k.

1219. Note the asyndeton, which is usual in explanations.—**τολμήματα** is acc. in apposition to the sentence. For the allusive plural cf. Soph. *El.* 206 τοὺς ἐμὸς ἶδε πατὴρ θανάτους αἰκεῖς.

1223. **ὑπήρξ'**, *began*, is rarely absolute, but λόγου is easily supplied.—**ἀπ'**: 1009.

1224. **σῖγα κηρύξαι**, *to proclaim 'silence.'* The actual word used is quoted, as in Ar. *Av.* 58 ἐποποῖ καλεῖν, Xenarch. fr. 7, 13 βοᾷ δέ τις ὕδωρ ὕδωρ (quoted by Starkie on *Vesp.* 103), Soph. *El.* 773 μάτην λέγοις, Propert. 1. 18. 31 *resonant mihi Cynthia silvae*.

1225 is generally condemned in view of the schol. οὗτος δὲ (ὁ στίχος) οὐ φέρεται ἐν τοῖς πολλοῖς ἀντιγράφοις.

1228. **ἀπεμπολάτε**, barter away your lives—for nothing. The phrase recalls the Aeschylean figure of Ares the money-changer (*Ag.* 445) and the return he gives: πυρωθὲν ἐξ Ἰλίου φίλοισι πέμπει βαρὺ ψῆγμα δυσδάκρυτον ἀντήνορος σποδοῦ γεμίζων λέβητας εὐθέτους.

1229. **μεθεῖς** has caused much difficulty. Valckenaer explained it as a substitute for **ρίψας**, on the ground that **μεθήμι** is in certain circumstances synonymous with **ρίπτω**. Others (see L. and S.) interpret: *vobis periculum remittens* ('excusing you from the danger'), but, even if this rendering were otherwise free from objection, the addition of **ὑμῖν** would be essential. More agreeable to the use of **μεθιέναι** (cf. *Hclid.* 160 μεθήσομεν ἀγῶνα τὸνδ', *Hel.* 1236) is Geel's *misso hoc duorum exercituum certamine*, but τὸνδε κίνδυνον must refer to the duel. I suggest that we should read οὐ τοσόνδε κίνδυνον μεθεῖς: 'not putting aside so great a danger.' There is, however, no objection to the reinforcement of αὐτὸς by **μόνος**: indeed, αὐτὸς standing alone would be insufficient. Cf. Soph. *Ai.* 1283 αὐτὸς Ἐκτορος **μόνος** **μόνου**...ἤλθ' ἐναντίος, Ar. *Pac.* 508 αὐτοὶ δὴ **μόνοι** λαβώμεθ' οἱ γεωργοί.

1231. **οἰκήσω**: 486.

1234. **νύσσεθε** is the best spelling of this word, which is etymologically a reduplicated present **νι-νσ-ομαι** (cf. **νέ(σ)ομαι**, **νόστος**). **χθόνα** need not cause any difficulty; for, as remarked by Wilamowitz on *Her.* 542, it is often a synonym of **πόλις** in tragedy.

1235 is probably spurious, having been added by someone who thought that the symmetry of the speech required an allusion here to the Thebans. In that case it is hardly worth speculating whether

ὄσος restores the original hand: see cr. n. The collective use of νεκρός is not easy to parallel.

1238. **τάδε** is adverbial: *thereat*. Although the general sense is not affected, we should not take this as a direct acc. with the meaning 'applauded these words.' Cf. *Med.* 157 κείνῳ τόδε μὴ χαράσσου, *Soph. O. T.* 264 ἀνθ' ὧν ἐγὼ τάδ'...ὑπερμαχοῦμαι.

1240. **ἐπὶ τοῖσδε**, 'on these conditions.' Cf. *Hel.* 838, *Alc.* 375. The initial anapaest may be divided between two words when a dissyllabic preposition and its case are in question.

1241. **ὄρκους συνῆψαν**: cf. *I. A.* 58 ὄρκους συνάψαι δεξιὰς τε συμβαλεῖν μνηστῆρας ἀλλήλοισι. We must supply an object to ἐμμενεῖν from ἐσπείσαντο.

1245. **ἄκροι**: 430.

1246. **ἔσταν**: an Epic by-form (*ε-στα-ντ) for ἔστησαν—a rare licence in tragedy. We have ἔβαν (*Aesch. Pers.* 18) and ἀπέδραν (*Soph. Ai.* 167) in anapaests, and ἔβαν (*Eur. Her.* 663) in lyrics; but ἔκρυφθεν (*Hipp.* 1245) in trimeters is sufficiently bold to warrant ἔσταν here.—**χρῶμά τ' οὐκ ἠλλαξάτην**, a sign of their intrepidity. Valckenaer quoted N 279 ff. τοῦ μὲν γάρ τε κακοῦ τρέπεται χρώς ἀλλυδὺς ἀλλη...τοῦ δ' ἀγαθοῦ οὐτ' ἄρ τρέπεται χρώς, οὔτε τι λίην ταρβεῖ.

1248. **παρεξιώντες...ἀλλοθεν**, coming to greet him from all quarters.

1250. **ἐν σοὶ**=*pene te*: *Hel.* 996 n.—**βρέτας τρόπαιον**. The wooden image of Zeus was commonly represented by the trunk of an oak-tree, from which it may have developed: *Hclid.* 937.

1251. **εὐκλεᾶ λόγον**=*εὐκλειαν*. Cf. fr. 244 εὐγενὴς ἀνὴρ στρατηγῶν εὐκλεᾶ τ' ἔχων φάτιν.

1253. **κρατεῖς** is a dynamic present (884 n.), with *γενόμενος*=*ἐὰν γένη*.

1255 ff. The observation of fiery signs (φλογωπὰ σήματα *Aesch. Prom.* 498) was a branch of *ιεροσκοπία* or ἡ δι' ἐμπύρων *μαντεία*. Cf. *Suppl.* 155 μάντεϊς δ' ἐπῆλθες ἐμπύρων τ' εἶδες φλόγα; When the fire burned brightly and continuously as it consumed the victim, a favourable inference was drawn: *Ap. Rhod.* 1. 436 ff. γήθει δὲ σέλας θεούμενος Ἰδμῶν πάντοσε λαμπόμενον θυνέων ἀπο τοῖο τε λιγνὺν πορφυραῖς ἐλίκεσσιν ἐναίσιμον αἰσσοῦσαν. 'The fiery tongues and the clefts in them' are the opposing signs, and the discontinuity of

the flame is further defined as 'an unfavourable flickering (ὕγρότητα).' Valckenaer quoted Sen. *Oed.* 309 *utrumne clarus ignis et nitidus stetit, rectusque purum verticem caelo tulit, et summam in auras sursus explicuit comam? an latera circa serpit incertus viae, et fluctuante turbidus fumo labat?* and Stat. *Theb.* x. 599 *sanguineos flammaram apices geminumque per aras ignem et clara tamen mediae fastigia lucis orta docet; tunc in speciem serpentis inanem ancipiti gyro volvi frangique ruborem demonstrat dubio.* "The ἄκρα λαμπάς is probably the highest point of the fire, which, if towards the right side, meant victory; if towards the left, defeat": Jebb on *Soph. Ant.* 1007. It is possible, however, that the clearness or smokiness of the *apex* (=Stat. *fastigia*) may be meant: Ov. *Pont.* iv. 9. 53 *surgat ad hanc vocem plena pius ignis ab ara, detque bonum voto lucidus omen apex.* Or Stengel may be right in approving of the schol.'s view: εἰ μὲν ὁξὺ τὸ πῦρ ἔρχεται, νίκην δηλοῖ, εἰ δ' ἐς πλατύ, ἦτταν. See also Appendix.—ἐνώμων, *observed*. Used of Tiresias in Aesch. *Theb.* 25, *Soph. O. T.* 300.

1258. τὸ. The appearance of the article in the second clause is irregular but less harsh than in *El.* 1351 οἷσιν δ' ὄσιον καὶ τὸ δίκαιον φίλον ἐν βίῳ.

1260. φίλτρ' ἐψφδῶν: *spells to charm with*. φίλτρα is here the generic term, ἐψφδῶν being genitive of definition.

1262 f. Most modern edd. follow Valckenaer in condemning these lines. For καὶ τὰθλα Porson substituted κάπαθλα, on the ground that crasis is not permissible where the first syllable of the word following the article is long by nature. It seems necessary to punctuate after δεινά, but δάκρυά σοι γενήσεται is a feeble introduction to 1263. On the other hand, the objection that the messenger ought not to anticipate the death of both sons does not appear fatal; for στερείση is of course conditional. On the whole it is difficult either to be satisfied with these lines, or to feel confident that excision is the right remedy.

1265 f. 'Not amongst festal dances or maidens' tasks is it appointed for thee by heaven to pursue thy way.' σοὶ bears the accent (see cr. n.), since it is the purpose of the lines to contrast Antigone with other maidens. Owing to the confusion of metaphor in κατάστασις προχωρεῖ the phrase appears to be worded awkwardly: cf. *Hclid.* 486 δόξας εὖ προχωρῆσαι δόμος (n.). παρθένευμα is used as

in *Ion* 1425 ὦ χρόνιον ἰστών παρθένευμα τῶν ἐμῶν. For ἐν cf. 1276.

1268. ἐκνεύοντε might be rendered in Shakespearian English, 'declining upon death,' *i.e.*, swerving aside from a previous course and adopting a new one. Cf. *I. T.* 1186 σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως, thou didst fall back on the command of the goddess, *sup.* 920.

1269 is bracketed by Wecklein on the ground that μὴ θανεῖν is otiose after ἐς θάνατον and that Iocasta ought not to speak of the death of both her sons. His reasons are not convincing.

1273. αἰχμὴν ἐς μίαν: *to single combat*. So Herod. vii. 152 ἐπειδὴ σφι πρὸς τοὺς Λακεδαιμονίους κακῶς ἡ αἰχμὴ ἐστήκεε. Cf. *Asplis Hclid.* 685 (n.), *inf.* 1326, λόγχη *inf.* 1281, δόρυ *Ion* 997, ἔγχος *Suppl.* 22.

1274. τί λέξεις; Although the whole truth has been announced, the hearer does not at once recognise its reality. Hence the future is sometimes used, when an unexpected evil has occurred. Cf. *Hel.* 779, *Med.* 1310.

1276. ἐν αἰσχύνῃ: thy case does not admit of shame. Cf. *I. A.* 1343 οὐκ ἐν ἀβρότῃ κεῖσθαι πρὸς τὰ νῦν πεπτωκότα, *Ion* 1397 οὐκ ἐν σιωπῇ τάμά, *sup.* 1265. *This is a further development of the use of ἐν seen in *Hel.* 154 ἀπεστι...ἐν φοναῖς θηροκτόνοις (n.).

1277. δὴ qualifies τί: *sup.* 709.

1280. ἔπειγε, intransitive only in the imperative (cf. παῦε). So *Hclid.* 732 (n.).

1281. λόγχης: 1273.—In the apodosis supply ἐστί (not ἔσται), and see on 884. For ἐν φάει cf. *Alc.* 362 πρὶν ἐς φῶς σὸν καταστήσαι βίον, *inf.* 1339, *Hec.* 707 etc. These passages and the contrast of 1283 show that the sense is merely 'I shall continue to live,' and that φάος does not here include the ideas of *security* or *joy*.

1282 is an interpolation from 976.

1285. τρομεράν: my heart is quivering with dread. Cf. *Hec.* 85 οὐποτ' ἐμὰ φρὴν ὦδ' ἀλίστος φρίσσει, ταρβεῖ. For the repetition of words see on 103.

1288. τέκεια πότερος is a case of partitive apposition, where τεκέων would be more usual. Γ 211 ἄμφω δ' ἐξομένω γεραρώτερος ἦεν Ὀδυσσεύς is a typical instance. The gender of πότερος is κατὰ σύνησιν.

1291. **δέραν...ψυχάν** are closer definitions of **πότερον** by **σχῆμα Ἰωνικόν**: 41 n., *Hclid.* 172 n.

1292. **δι' ἀσπίδων κ.τ.λ.** qualify **αἰμάξει**. The clumsiness of **δι' αἰμάτων** after **αἰμάξει** is diminished by the interval: cf. 439. Tr.: *with bloody stroke*. The preposition is modal, as in 262 (n.). The shift of meaning within a single line has aroused suspicion; and Wecklein adopts Hilberg's ingenious but tame correction. But *Or.* 1546 ff., with triple **διά**, is a much more awkward case: **δι' ἀλαστόρων ἔπεσε...μέλαθρα τάδε δι' αἰμάτων διὰ τὸ Μυρτίλου πέσημ' ἐκ δίφρου**.

1295. **νέκυν** is equivalent to 'dead man' rather than to 'corpse.' So *Hclid.* 165 **νεκροὺς πεσόντας**, and *Hel.* 1252 n.

1296. **δᾶ**. It seems probable that this is an old word meaning *earth*, although it cannot be etymologically connected with **γῆ**. In this and similar passages it serves as an apotropaic cry for the aversion of evil: cf. Aesch. *Prom.* 568 **ἄλευ' ᾶ δᾶ** (Sikes and Willson's n.).

1298 f. 'Quickly thrusting with the spear soon will fall blood-dyed by the foeman's hand.' The reciprocal use of the middle voice **παλλόμεναι** is earlier than the intransitive use of the active (*El.* 477). The phrase **πέσσεα αἰμάξετον** is analogous to *Or.* 1285 **σφάγια φοινίσσειν**, *Ion* 168 **αἰμάξεις ὥδᾶς**, *Suppl.* 1205 **τρώσσης φόνον**, *Soph.* *Ai.* 55 **ἔκειρε φόνον** and many others. It should be observed that the acc., instead of being strictly internal, has come to signify the *result* of the particular action. Thus a noun with a more concrete meaning tends to replace the appropriate *nomen actionis*.

1300. **τάλανες ὃ τι**, *unhappy in that...* The pronoun **ὃ τι** has not become a conjunction (**ὅτι**) but is used as a loose adverbial acc. Cf. *Thuc.* 1. 90 **ὁπότε τις αὐτὸν ἔροιτο...ὃ τι οὐκ ἐπέρχεται ἐπὶ τὸ κοινόν**, and see on 263.—**μονομάχον...φρέν'**, with the force of the adj. transferred, is like **αὔχημα εὐίππον** *Soph.* *O.C.* 711 (Jebb).

1301 ff. **βοᾷ...δάκρυσι**: for the double instrumental dat. cf. 1135.

1302. **ἰᾶχάν**, as in *El.* 143, *I.A.* 1039, *Bacch.* 149. Elmsley on *Hclid.* 752, with general consent, exploded the supposed cases of **ἰᾶχά** in tragedy. See also on *Hel.* 1486. [In v. 1041 **ἀχά** is necessary, as the metre will not admit **ἰᾶχά** or **ἰᾶχά.**]

1303. **μελομέναν νεκροῖς**, 'that is the portion of the dead': *Hel.* 177 n., Blaydes on *Ar. Eccl.* 905.

1304. The scholl. explain **σχεδόν** either as being *ἐκ παραλλήλου*, i.e., equivalent in meaning to *πέλας* and so enforcing it (Rutherford, *Annotation* p. 315); or as having the sense of *ἀντικρυσ*—‘the doom of death is quite close.’ Since *σχεδόν* has not the meaning *near* in Attic poets, the latter alternative should be adopted: cf. fr. 382. Scaliger’s *φόνος* is a needless alteration. Klotz and Paley prefer to govern *φόνου* by *πέλας*: ‘their fortune is nigh unto death.’

1305. **ξίφος** is Hermann’s correction for *φάος*, which standing by itself, cannot mean *the present day*. If **ΞΙ** fell out by haplography after **ΕΙ**, *φος* would naturally become *φῶς* or *φάος*.

1306. Metre recommends the alteration *πότμος*. For the oxymoron see on *Hel.* 362 *ἐργ’ ἀνεργα*: ‘death is their cruel doom by grace of the Erinyes.’ *ἐνεκα*, as often, introduces the antecedent cause.

1307. **ἀλλὰ γάρ**: see on 891. The peculiarity of the present passage is that *ἀλλὰ γάρ* are in juxtaposition, although there does not appear to be any ellipse (i.e., *γάρ* belongs to *λεύσσω*). Those who hold that *ἀλλὰ γάρ* is always *but surely* must put a colon at *στείχοντα*, which is unnatural. Cf. *Soph. Ant.* 148 *ἀλλὰ γάρ ἀμεγαλώνυμος ἦλθε Νίκα... ἐκ μὲν δὴ πολέμων τῶν νῦν θέσθαι λησμοσύναν*.

1309. **παρεστῶτας**: which are our present task, with which we are now occupied.

1310. Cf. *Soph. O. C.* 1254 f. *οἶμοι, τί δράσω; πότερα τάμαντοῦ κακὰ πρόσθεν δακρύσω, παῖδες, ἢ κ.τ.λ.*

1311. **δακρύσας**: bursting into tears. Hence the aor.—**νέφος**: for the metaphor see on 250. The meaning is ‘such darkness as that of a voyage across Acheron,’ lit. such as to send (the city) over Acheron. Cf. *Her.* 838 *πορεύσας δι’ Ἀχερούσιον πόρον τὸν καλλίπαιδα στέφανον*. The form of expression is bold, but not so obscure as to justify those who follow Kirchhoff in omitting the line. Without v. 1312 *νέφος* would be awkwardly isolated. Paley strangely supposes *ιέναι* to be intransitive.

1313. **τε** is generally treated as an instance of *τε ἀνακόλουθον*, for which cf. *Plat. rep.* 522 B *αἶ τε γὰρ τέχνηαι βάνανσοι... ἔδοξαν εἶναι... καὶ μὴν τί ἔτ’ ἄλλο λείπεται μάθημα κ.τ.λ.* But this is a particularly awkward case; for not only does no hint of the expected contrast (*πόλις τε*) follow, but the thought has actually preceded

(ἦν περίξ κ.τ.λ.). It is probable therefore that we should read *έμός τε παῖς γῆς τῆσδ'*: see *cr. n.*

1314. *άνιαρόν δ'*, as if *έαυτῷ μέν γενναῖον* had gone before: cf. Δ 197 *ὅν τις οἷστεύσας έβαλεν...τῷ μέν κλέος ἄμμι δέ πένθος*. But the contrasting *μέν* often fails, as, *e.g.*, in *Or. 100*.

1315 f. *κρημνῶν έκ δρακοντείων* must be taken with *αὐτοσφαγή*: cf. 1010 f. *κρημνοί* are the rocks at the foot of which the dragon's cave was situated.

1317. *βοᾷ δέ* belongs logically to the relative clause: but here, as so often, an independent sentence displaces the further extension of the relative: see Jebb on *Soph. O.C. 424, Hel. 641 n.*

1318. *γέρων*: the hyperbaton marks the contrast.

1319. *λούση προθήται τ'*. These tasks devolve on the nearest female relative of the dead: *Hee. 611* *ὡς παῖδα λουτροῖς τοῖς πανυστάτοις έμήν...λούσω προθῶμαι θ'*.

1320 f. Cf. *Soph. fr. 66* *χρή δέ τῷ τεθνηκότι τὸν ζῶντ' έπαρκείν αὐτὸν ὡς θανούμενον*.

1321. *εὖ σέβειν* is adopted by most edd. (see *cr. n.*), on the ground that either *εύσεβειν ές θεούς* (*fr. 685*) or *εὖ σέβειν θεούς* is required. There is no decisive evidence that *εύσεβειν* is followed by an acc.; the strongest case in tragedy is perhaps *Tro. 85*, but even there *εὖ σέβειν* may be right. See however *Aesch. Eum. 1020, Antiph. 3 γ 11 οἱ θανατώσαντες εύσεβοῦντ' άν.*

1323. *μητρὸς* is possessive gen. after *κοινῷ*: 'and the maiden Antigone accompanying her mother.'

1324. *έπὶ ποίαν συμφοράν*: for what purpose or issue. For the neutral sense of *συμφορά* cf. *Ion 536, Hclid. 662*. Wecklein favours F. W. Schmidt's *ποιά συμφορᾷ*.

1326. *άσπίδ'*: battle: 1273 n.—*βασιλικῶν δόμων ὑπερ*: for the throne. See on 68.

1327. *άγαπάζων*. The word has almost a technical significance in regard to the service of the dead: *Suppl. 764* *φαίης άν, εί παρήσθ ὅτ' ήγάπα νεκρούς*. See also on *Hel. 937*.

1328. *καί* does not belong to *τάδ'* alone, but marks the correspondence of the consecutive clause with its antecedent. Thus, it acquires almost the sense of *accordingly, thereby, duly*: *Hel. 841*.

1329 f. 'Now that thy sister has long been gone, I think....'

For the proverbial *περὶ ψυχῆς* see on *Hel.* 946 and cf. *Ar. Vespr.* 375 *ποιήσω δακεῖν τὴν καρδίαν καὶ τὸν περὶ ψυχῆς δρόμον δραμεῖν.*

1332. *μὲν* is without an answering *δέ*, since the contrast is otherwise expressed by the clause *ὅς...δρώμενον.*

1334. *δρώμενον* is an imperfect participle: 831 n.

1337. *δισσῶς*, *yet again*, = *δὲ*, as *δισσοί* is often a synonym of *δύο*.

1339. *ἐν φάει*: 1281.

1343 is flat in itself, and interrupts the sequence of thought. Others make it follow v. 1341, giving v. 1342 to the Chorus.

1344. *ὥστ'...γ'*: *yes, so that...*, as in *Or.* 1122 and other places. *ἄν* must be read, with Hartung, owing to the presence of the protasis (= *ἄν ἐδάκρυσεν*). For *ὥστ' ἄν* c. infin. not in or. obl. see Goodw. § 592, Wyse on *Isae.* 3. 37. For the sense cf. *Aesch. Ag.* 37 *οἶκος δ' αὐτός, εἰ φθογγὴν λάβοι, σαφέστατ' ἄν λέξειεν*, *Andr.* 924 *δοκοῦσί γε δόμοι τ' ἐλαύνειν φθέγμ' ἔχοντες οἶδε με*, *Hipp.* 418, 1074.

1347. *εἰ καὶ κ.τ.λ.* 'Wretched indeed will you be, if you learn the sorrows yet to come.' *καὶ* stresses *τὰ πρὸς τ. κ.* Note that *γ'* in assenting covers an ellipse *τάλας ἄν εἴης*. So *Ion* 961 (in answer to *τλήμων σὺ τόλμης*) *εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι*, *I.T.* 866 *εἰ σὸν γ' ἀδελφόν, ὦ τάλαιν', ἀπώλεσας*. See also Starkie on *Ar. Vespr.* 298.

1348. *καὶ πῶς* gives the note of surprise.

1350 f. There appears to be something wrong with the metre here, as we should expect two dochmiac dimeters. These Hermann skilfully restores, reading *ἀνάγετ' ἀνάγετ', ἔξ, κωκυτὸν χεροῖν κ.τ.λ.* For beating the head as a sign of mourning cf. *Hel.* 372 *ἐπὶ δὲ κρατὶ χέρας ἔθηκεν* (n.). The redundancy of expression with the compound adjective is characteristic: *Hipp.* 200 *εὐπῆχεις χεῖρας*, *Tro.* 1194 *καλλιπηχυν* 'Ἐκτορος βραχίονα, *Bacch.* 1206 *λευκοπήχεσι χειρῶν ἄκμαῖσι*, *inf.* 1535. For the transference of the epithet cf. *Soph. O. C.* 1463 *κτύπος διόβολος* (the noise of thunder), *Phil.* 208 *αὐδὰ τρυσάνωρ* (cry of anguish), *sup.* 30 n.

1353. Elsewhere the Sphinx-riddle appears as the antecedent cause of Iocasta's marriage: see esp. 50, 1047. It is not easy to see how it can now be described as *τέρμον'*. See cr. n. and note the accent in M. For the causal dative Geel quotes *Soph. Ant.* 955 *ζεύχθη δ'...Ἡδωνῶν βασιλεὺς κερτομίους ὀργαῖς*.

1354. *πῶς καί* is a pressing request for further information as in *Hec.* 515. In this combination *καί*, as usual, emphasises the following words.—*διπτύχων* is a Euripidean mannerism for *δυοῖν*: 1635.

1355. *ἀράς ἀγώνισμ'* is the struggle provoked by the curse. The genitive denotes the exciting cause: so B 396 *κύματα παντοίων ἀνέμων*, *Hec.* 699 *πέσσημα φοινίκου δορός*.

1357 f. 'The circuit of the walls is not so far distant as to prevent thee from knowing all that was done.' The use of *οὐχ* instead of *μή* after *ὥστε* with an inf. following is entirely irregular. The legitimate cases are (1) when the negative belongs to a single word, and (2) in *oratio obliqua*, representing *ὥστε* οὐ c. indic. in the *oratio recta*. Cf. *Hel.* 108 *ὥστ' οὐδ' ἔχνος γε τειχέων εἶναι σαφές* (n.). The schol. with the gloss *τὸ ὡς ἀντὶ τῆς πρὸς* might suggest that *ὡς μή οὐχ* was the original reading, but Eur. has *ὡς* for *ὥστε* only in *Cycl.* 647, and the gloss is in any case an error, perhaps simply implying a wrong division of *ὥστ' οὐχ* as *ὡς τὸ οὐχ*. This is confirmed by the schol. *λείπει ἢ μή, ἔν' ἢ οὕτως πρὸς τὸ μή εἰδέναι κ.τ.λ.* If any change is required, I should adopt *τὸ μή οὐχ*, regarding *ὥστε* as a gloss.

1360. Cf. 1243.

1362 was rejected by Barnes and others. Hermann strenuously defended the line, illustrating copiously the accumulation of language with which the tragedians are wont to emphasise anything double or paired. But he failed to remove the real objection, which is due to the tautology of *στρατηγῶ* and *στρατηλάτα*. Hence the former word has been variously emended: *τ' ἀδελφῶ* (Weckl. after King), *ξυναίμω* (Valck.), *τυράννω* (Musgr.). This is perhaps the most probable line of solution, but since *στρατηγῶ* is more likely to have found its way in as a gloss than by textual corruption, the remedy is necessarily uncertain.

1363. *ὡς εἰς*. The preposition governs the object aimed at, whereas *ὡς* marks the subjective purpose—'intending to fight': cf. *Hclid.* 672 n.—*ἀλκήν*: battle, as in 421.

1364. *ἀράς*, prayers.

1365. *Ἥρα*, patron goddess of Argos: *Hclid.* 349 n.

1366. *χθόνα*: *thy land*. The omission of the article is common in poetry.

1367 f. ἀντήρη δ' κ.τ.λ.: 'to imbrue my hostile hand with the blood of victory.' νικηφόρον is thus proleptic.

1369. αἰτῶν: see cr. n. The participle goes back to 1364: cf. *I. T.* 23, where ἀναφέρων goes back to λέγει Κάλχας in 16.

1370. 'Tears for their misfortune that it was so great came welling up.' For the gen. cf. *Her.* 760 νεκρὸν τόνδ', οὐ καταστάζω δάκρυ, and for τύχης *sup.* 892 n. For ὄση=ὅτι τοσαύτη after an expression of emotion cf. *Her.* 816 f. ἄρ' ἐς τὸν αὐτὸν πίτυλον ἤκομεν φόβου...οἶον φάσμι' ὑπὲρ δόμων ὀρώ; *Soph. Ai.* 510 ff. οἴκτιρε...παῖδα...ὅσον κακόν...νεμεῖς. Hermann quotes Herod. 1. 124 οὐ γὰρ ἂν κοτε ἐς τοσοῦτο τύχης ἀπίκεο. Valckenaer maintains that εἰσῆλθε or ὑπῆλθε rather than ἐπῆλθε is required. But the distinction appears to be arbitrary: Plutarch, at any rate, has δάκρυα πολλοῖς ἐπῆλθεν ἡμῶν (*de gen. Socr.* 28 p. 595 D).

1371. διαδόντες κόρας, exchanging looks. Valckenaer thought this an expression suitable only to the γραῖαι, passing their solitary eye from hand to hand. But, if we compare *Or.* 1262 κόρας διάφερ' ὀμμάτων, *ib.* 1267 κόρας διάδοτε, *Bacch.* 1087 διήνεγκαν κόρας with *sup.* 462, the text appears to be sufficiently defended. Musgrave cited *Plut. Sull.* 35, 5 ῥίψεις ὀμμάτων ἐπ' ἀλλήλους ἐγίνοντο καὶ μειδιαμάτων διαδόσεις. ἐβλεψαν must not be separated from ἀλλήλοισι: the dat. is used of the person in whose direction a look is cast. Cf. *Bacch.* 1308 φ' δῶμ' ἀνέβλεφ' etc.

1372. χρυσάσπιδος. There is plenty of evidence for the worship of Athena at Thebes (*Paus.* 1x. 12, 2. 17, 3), but none to fix this reference. She was generally represented as an armed goddess (*Gruppe, Gr. Myth.*, p. 1207); but the expression recalls her famous statue on the Acropolis at Athens (*Ion* 9). Gold, as the most precious of metals, is naturally conceived as forming the material of the divine armour (*Tucker on Aesch. Theb.* 103): see however *sup.* 168, 939.

1374. καλλίνικον is proleptic.—ἐκ χειρὸς is awkward with τῆσδ' ἀπ' ὠλένης following (439 n.); the fact that such a combination is possible shows how freely the phrase was used in the metaphorical sense at close quarters. Thus ἐκ χειρὸς βαλεῖν of a spear-thrust is opposed to ἀκοντίζειν: *Xen. Cyr.* vi. 2. 16. Others regard ἐκ χειρὸς as a gloss, and Wecklein would substitute εὐστόχως.

1376 is repeated from 756.

1377. Modern edd. generally give *πυρσὸς ὦς*, which Wecklein interprets 'clear as torchlight' and Paley refers to the signal given at the Lampadephoria. The schol., however, states that the trumpet was unknown until after the Trojan war, and that in earlier times the signal for the fight was given by casting a lighted torch into the space separating the combatants. His testimony is partly confirmed by the fact that the trumpet is only mentioned by Homer in similes (Jebb on *Soph. Ai.* 17). Archaeological evidence tends to show that the custom mentioned by the scholiast has its origin in ideas of purification and disenchantment (Frazer, *Golden Bough* I.² p. 305). An illustration from art, in which Apatē is delineated on an Apulian crater in the Naples Museum as throwing a burning torch between hostile armies, is referred to by Cornford, *Thucydides Mythistoricus*, p. 196. Cf. Lycophr. *Alex.* 1295 *ἐχθρὰς δὲ πυρσὸν ἦραν ἡπείροις διπλαῖς*. I think, therefore, that we should revert to the older view, and punctuate as in the text. If Euripides is here introducing the archaism in order to impart the flavour of primitive times, it is obvious that the allusion to the trumpet is an anachronism; which however is natural enough in itself, and easily to be paralleled from Shakespeare. But it is equally possible that the speaker is meant to describe the Tyrrhenian trumpet (cf. *Helid.* 830) as the ordinary signal of the time, for which the torch is substituted on the occasion of this fratricidal duel.

1379. *δράμημα* is recommended by Cobet, *V. L.*, p. 604. The MSS of Euripides are everywhere in favour of *δρόμημα* except at *Or.* 1005. But in Aesch. and Soph. the authority appears to be the other way.

1380. The simile is imitated from N 471 ff. The following line was introduced by Valckenaer, whom Hermann followed, from Gregor. Nazianz. II. p. 28 D. The imitation of Statius (*Theb.* XI. 530 ff.) certainly favours the insertion: *igne tremunt oculi, lunataque dentibus uncis ora sonant*. And the Homeric passage makes the same way: *ὀφθαλμῶ δ' ἄρα οἱ πύρρὸν λάμπετον· αὐτὰρ ὀδόντας θήγει*.

1381. *ξυνῆψαν*, sc. *μάχην*, as in *Bacch.* 52.

1382. *ἦσσαν δὲ λόγχαις*: *made play with their lances*. This follows closely the Homeric precedent: A 483 *αὐτὰρ ὃ γ' ἥρως δίσσων ᾧ ἔγχει ἀμύνετο νηλεὲς ἦμαρ*. *I. A.* 80, if sound, is different.

1385. The common interpretation is that of the schol., who

supposes that ὄμμα = πρόσωπον and that στόματι = κατὰ τοῦ στόματος. But why should they aim *at the mouth*? Geel, followed by Wecklein, takes στόματι with προφθῆναι = with the point of the lance, comparing O 389 κατὰ στόμα εἰμένα χαλκῷ (ξυστά). But the parallel hardly applies to a case where, as here, the spear-point is actually employed in thrusting; and, in view of 1166, I prefer to regard στόματι as *dativus termini* (cf. 1534 n.), and refer it to the *edge of the shield*. [So, I now find, Major ed. 1851.] For the general sense cf. Theocr. 22. 187 ἔγχεσι μὲν πρώτιστα τιτυσκόμενοι πόνον εἶχον ἀλλήλων, εἴ που τι χροὸς γυμνωθὲν ἴδοιεν.

1386. εὖ κ.τ.λ.: cunningly they moved their eyes towards the studs of their shields. See Hesych. s.v. κέρχυνμα, who explains:—καλοῦσι δὲ καὶ τὸν περὶ τὰς ἴνυς τῶν ἀσπίδων κόσμον. Editors generally prefer the alternative explanation given by the schol. that eyelet-holes are meant; but this seems to rest on an inferior authority. It is a fair comment, that, if such holes actually existed, a skilful fighter would not be likely to commit the indiscretion suggested by 1384.

1388 f. are unnecessarily condemned by Wecklein.—φίλων ὀρρωδῖαν, fear for their friends. The objective gen. is parallel to O 8 μελεδήματα πατρός. ♣ For the general sense Dobr. quotes Thuc. VII. 71.

1391. ἔχνοὺς ὑπόδρομον, interfering with his tread. The meaning is fixed by the usage of ὑποτρέχω: see Ar. Eq. 676 (Neil).

1393. πληγὴν... παραδοθεῖσαν, an opportunity offered for striking. Cf. Plut. Cic. 20 πολλὰς μὲν ὑποψίας λαβὴν δ' οὐδεμίαν εἰς ἔλεγχον παρέδωκεν.

1394. κνήμης, with διεπέρασεν transitive and following the analogy of διαπείρω (26) and διῆμι (1092), is the better-supported reading. But, if V's κνήμην is preferred, δόρυ will be the subject.

1396 ff. κὰν τῷδε μόχθῳ = quae dum geruntur: Hel. 1537, Ion 1196.—The following lines present serious difficulty:—(1) Eteocles, perceiving that his adversary's *shoulder* is exposed, drives his spear through the *chest* of Polynices; (2) the force of the impact is such that the head of the spear is broken off, but, notwithstanding his wound, Polynices vigorously continues the fight; (3) for στέρνα διῆκε λόγχην, which is questionable Greek, Porson substituted λόγχη. Hermann proposed σπερχνὰ for στέρνα, but this finds no

favour; what is required to fit the context, as Geel rightly insists, is the situation described in P 605 ff. "Ἐκτορα δ' Ἰδομενεὺς μετὰ Λήϊτον ὀρμηθέντα βεβλήκει θώρηκα κατὰ στῆθος παρὰ μαζόν· ἐν καυλῷ δ' ἑάγη δολιχὸν δόρυ, τοὶ δὲ βόησαν Τρῶες. I conjecture στεγνὰ ('the harness of Polynices'), with Porson's λόγχη in 1398, comparing for the word Plut. *Ant.* 45 τὸ σχῆμα...τῶν προβλημάτων στεγανώτατόν ἐστι πρὸς τοὺς δίστους ἀπολισθαίνοντας, Aristid. II. 406 βεβαίοις καὶ ὑμέσι καὶ στεγανοῖς τοῖς ὅπλοις χρώμενοι, and for the neut. plur. *inf.* 1486.

1400 f. ἐς δ' ἄπορον ἦκων (*Hel.* 813) governs δορός=having lost his spear. For the free use of the genitive after adverbs of quality, in this case following the analogy of χρημάτων εὖ ἦκειν (*Herod.* v. 62), cf. *Hclid.* 213 γένους μὲν ἦκεις ὧδε (n.). —ἐπὶ σκέλος...χωρεῖ, i.e., retreats without turning his back. So ἐπὶ πόδα ἀναχωρεῖν (*Xen.*) etc.

1402. ἐξ ἴσου δ' Ἀρης recalls the Latin *aequo Marte* (*Verg. Aen.* VII. 540) and similar phrases.

1403. χεῖρ': acc. of the part affected (267 n.), coinciding here and often with the passive form of the σχῆμα Ἰωνικόν ('Accusative of the Whole and Part'). But this does not apply to such examples as ἀποτμηθέντες τὰς κεφαλὰς (*Xen. Anab.* II. 6, 1), which are probably later developments.

1406. ἀμφιβάντ', *close-locked*, answers to ποὺς ἐπαλλαχθεὶς ποδί (*Hclid.* 836) and to Vergil's *haeret pede pes*. Strictly, the participle is equivalent to our 'a-straddle': thus *Andr.* 1082 ὦ μοῖρα, ...οἷα με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις='how thou hast me in thy clutch.' Cf. εὖ διαβάς (*M* 458, *Tyrt.* fr. 11, 21). The ordinary interpretation 'wheeling round each other' is, I think, impossible.

1407 f. νοήσας is not *having observed* (Klotz, Geel), but *contriving*, as a present expedient. 'The Thessalian trick' appears to be the fencing-master's designation of the particular piece of sword-play now described. It is difficult to credit the schol.'s explanation that, because the Thessalians were shifty, τὸ Θ. σόφισμα is a generic term for 'hitting below the belt.' The tactics employed may be explained as follows. In an ordinary duel with swords, each party when in position would stand with the left foot advanced, with the object of exposing as little as possible his right or unarmed side. A sudden withdrawal of the left foot has to be delicately

managed so as to keep the stomach still covered. The effect of the manœuvre would be to draw round the adversary; he would be apt to press an apparent advantage as if the fight were to be continued from a new position. By so doing he might for a moment present an exposed flank to a sudden thrust driven home by a forward movement of the right leg.—**ὀμιλία χθονός** implies that Eteocles had visited Thessaly. Wecklein thinks that a reference is intended to some incident recorded in the *Thebais*.

1412. **προβάς...κῶλον** is treated as a development of **βαίνειν βάσιν**, but it is simpler to say that **προβαίνειν** has become transitive in this connexion. **κῶλον** takes the place of the usual **πόδα**: *Hel.* 526 n. Cf. *Ar. Ecc.* 161 **ἐκκλησιάσουσ' οὐκ ἂν προβαίην τὸν πόδα τὸν ἕτερον**, *Dinarch.* 1. 82 **οὐκ ἂν ἔφασκεν ἐκ τῆς πόλεως ἐξελθεῖν οὐδὲ τὸν ἕτερον πόδα**, *inf.* 1536.

1413. **ἔγχος**, 'sword': cf. *Soph. Ai.* 95.—**ἐνήρμοσεν** is used here and in *Her.* 179 with the full sense ('to fasten close'), but Wilamowitz points out that **ἀρμόζω** and its compounds are often merely poetical refinements for **τιθέναι** and the like: note Pindar's elaborate **Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ** (*Ol.* 3. 5).

1415. **σὺν...σταγόσι** (= **στάζων αἵμα**) has the effect of a participial adjunct. Cf., e.g.: *Soph. El.* 430 **εἰ γὰρ μ' ἀπώσῃ, σὺν κακῷ** (= **κακοῖς συνοῦσα**) **μέτει πάλιν**.

1416. **δῆ**: 873.

1418. **πρὸς αὐτὸν** is much preferable to **πρὸς αὐτόν**: both are recognised by the scholia.—**ἐκέισε**, in another direction, *i.e.*, **πρὸς τὸ σκυλεύειν**: 360 n.

1419. **ὃ καὶ κ.τ.λ.**, 'which proved his ruin.' **καί** stresses the predicate as in *Hec.* 13 **ὃ καὶ με γῆς ὑπεξέπεμψεν**.

1421. **μόλις μὲν**, *scil.* **ἐξέτεινε**. For this idiom cf. *Soph. Ant.* 1105 **μόλις μὲν, καρδίας δ' ἐξισταμαι τὸ δρᾶν**, *Ar. Nub.* 1363 **κάγῳ μόλις μὲν, ἀλλ' ὅμως ἠνέσχόμην**, *Plat. rep.* 607 E **βία μὲν, ὅμως δ' ἀπέχονται**, *sup.* 1069.

1424. **κού...κράτος**: and did not determine the victory. Cf. 1460 ff.

1425. **κακῶν** is the so-called causal gen. after verbs of emotion: *Hclid.* 232 n. Jebb on *Soph. El.* 920 prefers to make **κακῶν** dependent on **φεῦ**, but this involves an unnatural break either before or after **Οἰδίπου**; and his suggestion that **στένω** etc. should

precede the genitive cannot be maintained: cf. *Hec.* 1256, *I. A.* 370.

1429. **προσπίτνει**: came rushing towards them. The word is used of a sudden and unexpected approach: *Hclid.* 338 μὴ λάθῃ με προσπεσών. Its recurrence in a different sense at v. 1433 is awkward, and induced Hartung to propose *προσκυρεῖ* here.

1430 has been condemned by all editors since Valckenaer owing to the awkward combination of substantives; for *σὺν προθυμίᾳ ποδός* would be unobjectionable in itself: cf. *Soph. Phil.* 1223 ἦντιν' αὖ...κέλευθον ἔρπεις ὧδε σὺν σπουδῇ ταχύς. Hermann also pointed out that ἡ παρασπίζουσ' ὁμοῦ in v. 1435 implies that the presence of Antigone had not previously been mentioned.

1431. **σφαγάς**, 'wounds,' here is rather an accusative of *result* than a strictly internal accusative. See n. on 1298 f., and for the concrete application of *σφαγαί* *Hel.* 848 (n.).

1432. **ὑστέρα**, too late.

1434. **ἔκλαι' ἐθρήνει**: see on 1193. Nauck suggested *μάτην* for *μαστῶν*.

1435. **ἡ παρασπίζουσ'** is here simply the equivalent of 'her companion.' For the metaphor see on 1073.

1436. **γάμους**. Now that Oedipus was regarded as legally dead, it fell upon one of the brothers as *κύριος* to portion his sisters in marriage: cf. 759, 1587. Cf. [*Dem.*] 46. 18 ἦν αὖ ἐγγυήσῃ ἐπὶ δικάίοις δάμαρτα εἶναι ἢ πατὴρ ἢ ἀδελφὸς ὁμοπάτωρ κ.τ.λ. *Plat. legg.* 774 E ἐγγύην δὲ εἶναι κυρίαν πατρὸς μὲν πρῶτον, δευτέραν πάππου, τρίτην δὲ ἀδελφῶν ὁμοπατρίων. Eteocles had deputed Creon to act for him in the event of his own decease; but Antigone here correctly forecasts the issue.

1438. **δύσθνητον** (see cr. n.) does not occur elsewhere, but is perhaps more suitable as an epithet of *φύσημα* than Hermann's conjecture *δυσθνήσκον*; for in *Rhes.* 791 *δυσθνήσκοντος* (despite L. and S.) does not agree with *αἵματος*. The phrase describes the *death-rattle* (*δυσέκπνευστον* schol.), and contrasts with *ἔτ' ἔμπνους* in 1442.

1439. **ὑγρὰν**: *faint*, rather than *clammy*. So *Soph. Ant.* 1236 ἐς δ' ὑγρὸν ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται, *Plut. Cat. ma.* 20 τοῦ ξίφους ἐκκρουσθέντος ὑπὸ πληγῆς ἢ δι' ὑγρότητα τῆς χειρὸς ἐξολισθόντος. Cf. *Tibull.* 1. 1. 60 *te teneam moriens deficiente manu*.

1441. προσείπε, greeted in farewell. Cf. *Hclid.* 573 προσειπούσ' ὑστάτοις προσφθέγματος (n.).

1442 f. δ δ'...Πολυνείκης: see on 1128.

1444. οἰκτίρω is established, as against οἰκτεῖρω, by the evidence of inscriptions: Meisterhans § 65, 25.

1445. κασίγνητον νεκρόν, 'my dead brother,' differs entirely from κασιγνητοῦ νεκρόν, which would be impossible here.

1446. Eur. plays on the ambiguity of φίλος. φίλοι are primarily those connected by ties of consanguinity, not necessarily those who love each other: Aesch. *Cho.* 233 τοὺς φιλτάτους γὰρ οἶδα νῦν ὄντας πικρούς. Antiph. περὶ ὁμονοίας fr. 49 Diels, 131 Bl.: one of the consequences of divorce is τοὺς φίλους ἐχθροὺς ποιῆσαι. The φίλος, who is also ἐχθρός, raises a difficulty in the application of the ordinary maxim: τοῖς φίλοις εἶναι φίλον τά τ' ἐχθρὰ μισεῖν *Her.* 585, *Hclid.* 882 n.

1448. πόλιν θυμουμένην. Cf. Aesch. *Theb.* 1044 τραχύς γε μέντοι δῆμος ἐκφυγὼν κακά, which appears to be alluded to.

1449. τοσόνδε, enough to serve as my grave. Cf. Soph. *O.C.* 790 χθονὸς λαχεῖν τοσοῦτον, ἐνθανεῖν μόνον, Aesch. *Theb.* 730 ὠμόφρων σίδαρος, χθόνα ναλεῖν διαπήλας, ὅπως αὖ καὶ φθιμένοισιν κατέχειν, τῶν μεγάλων πεδίων ἀμοίρους. *How ran that answer which King Harold gave | to his dead namesake, when he ask'd for England? | 'Seven feet of English earth, or something more, | seeing he is a giant!'* Tennyson, *Harold*, Act IV. Sc. 3. That the thought was familiar appears from Ar. *Eccl.* 592, where Blaydes quotes several parallels.

1450. δόμους, inheritance: 68.—After this v. Hermann introduces the line ἐν γῆς φίλοις ὀχθοῖσι κρυφθῆναι τάφῳ. Teles (end of 3rd cent. B.C.) ap. Stob. *fl.* 40, 8 quotes vv. 1447—1450 and comments on them from the Cynic point of view. He then adds the words καὶ γῆς κ.τ.λ. as if they were part of the same passage, makes a brief comment, and proceeds to deal with v. 1451 in the same spirit. Diog. L. IV. 95 is evidently from the same source. Kirchhoff thinks that Teles drew the quotation from elsewhere: but, though this may have been the case, an unprejudiced reader would probably assume that the line in question belongs to the same original as the others. Wilamowitz thinks that the line was an actor's addition.

1452. τίθησι: *scil.* τὴν χεῖρα.

1453 is imitated by Verg. *Georg.* IV. 497 *iamque vale: feror ingenti circumdata nocte* (of Eurydice). Cf. *Hipp.* 1444 αἰαῖ κατ' ὄσσων κιγχάνει μ' ἤδη σκότος.

1456. νεκροῦ, a weakly-supported variant, was formerly the vulgate, but is probably a conjecture. ἐκ)(παρά (cf. 1577) implies that the corpses lay in a confused heap.

1460. ὀρθός is predicative.—ἔριν λόγων: cf. 930.

1461 f. ἡμεῖς μὲν...οἱ δ' are in partitive apposition to λαός.—ὥς is followed by the acc. absolute: '*claiming* victory for my master.' Cf. *Hclid.* 693 ὥς μὴ μενοῦντα τᾶλλα σοι λέγειν πάρα (n.), Goodw. § 853.

1463 f. οἱ μὲν, following στρατηλάταις, is *nominativus pendens*: see Gildersleeve, *Synt. Cl. Gr.* § 10. Cf. *Hclid.* 40 δυοῖν γερόντων δὲ στρατηγεῖται φυγή· ἐγὼ μὲν...καλχαίνων κ.τ.λ. with the n., where however the present passage is inadvertently referred to as if οἱ δ' in 1466 were logically subordinate to ἦν δ' ἔρις στρατηλάταις.—πατάξαι and ὥς...πέλοι depend on the *verbum declarandi* implicit in ἔρις: cf. Thuc. VI. 35 τῶν δὲ Συρακοσίων ὁ δῆμος ἐν πολλῇ πρὸς ἀλλήλους ἔριδι ἦσαν, οἱ μὲν ὥς οὐδενὶ ἂν τρόπῳ ἔλθοιεν κ.τ.λ. For the change from infin. to ὥς c. opt. see the editors on Thuc. I. 87 εἶπον ὅτι σφίσι μὲν δοκοῖεν...βούλεσθαι δὲ κ.τ.λ. Πολυνείκη is the subject to πατάξαι, since δορί shows that the reference is to v. 1394.—οὐδαμοῦ πέλοι: now that they are dead, victory is *of no account*. Cf. *Andr.* 210 τὴν δὲ Σκῦρον οὐδαμοῦ τίθης, *I. T.* 115 τοῖς πόνους γὰρ ἀγαθοὶ τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ, *Her.* 841 ἢ θεοὶ μὲν οὐδαμοῦ, τὰ θνητὰ δ' ἔσται μέγала.

1465 was condemned by Valckenaer on the ground that the mention of Antigone is out of place. But it is impossible simply to omit the line; for in that case οἱ δ' in 1466, which applies to both armies and not to the Argives alone, would be unintelligible for want of a contrasting word.

1467. ἀσπίδων ἔπι: under arms)(ἀσπίδας θέσθαι (*Xen. Hell.* II. 4. 12). We must assume that the Argives had been ordered to pile arms outside the ranks, which was the usual practice of the Greek hoplite on the occasion of a halt.

1468 f. ἐφθημεν...ἔσπεσόντες: for the aor. part. coincident in time with the main verb see Goodw. § 144, who quotes *II* 322 ἐφθη

ὀρεξάμενος. Distinguish the idiom discussed on *Hclid.* 721 φθάνουσ δ' ἂν οὐκ ἂν τοῖσδε συγκρύπτων δέμας. Observe that εὖ...ἐπι is, as Paley remarks, parenthetic; logically it gives the reason for ἐφθημεν κ.τ.λ.

1470. ὑπέστη: stood his ground.

1471. μυρίον. Although Valckenaer shows from Apoll. Rhod. iv. 1765 μυρίον οἶδμα and other passages that μυρίον is not out of place as an attribute of αἷμα, there is no doubt that its force here depends largely upon its connexion with νεκρῶν. Whether we read μυρίον or μυρίων, Way's 'the blood from slain untold' gives the correct impression: in favour of μυρίον are 343, 1062, 1351 etc.

1472. ἐνικῶμεν: Goodw. § 37.

1473. τρόπαιον...βρέτας: see on 1250.

1474. συλῶντες, stripping. For the construction of this word see n. on *Hel.* 669.

1476 f. θανόντας...νεκρούς: see on 1294.—οἰκτίσαι: the infin. of purpose is employed even in prose after verbs of sending, bringing etc.: Goodw. § 770. But after λέναι and the like the construction is very rare in Attic Greek: see Shilleto on Thuc. i. 128, 4, Wilamowitz on Eur. *Her.* 617. Cf. n. on 380.

1478 f. For the assonance (εὐτυχέστατοι...δυστυχέστατοι) at the end of two successive lines see Jebb on Soph. *Az.* 807, 1085 and cf. *Med.* 408 f. ἀμυχανώταται...σοφώταται.

1480. οὐκ εἰς ἀκοὰς ἔτι: no longer has reached our ears alone—referring to the Messenger's speech, and following Aesch. *Theb.* 848 τὰδ' αὐτόδηλα, προὔπτος ἀγγέλου λόγος.

1482. πτώματα: 1697. Phrynichus (see Rutherford, p. 472) points out that πτώμα is not used absolutely with the sense of corpse in Attic Greek, although later it becomes common.

1484. αἰῶνα: this word is fem. occasionally in Epic, and three times in Pindar (Bury on *Nem.* 9. 44).

1485. βότρυχάδεος, found in a late MS, is adopted by all edd. for metrical reasons. The ancients seem to have fancied that there was some connexion between βόστρυχος and βότρυς (*Etym. M.* quotes Apoll. Rhod. ii. 676 χρύσει δὲ παρειάων ἐκάτερθεν πλοχμοὶ βότρυνέντες ἐπερρώνοντο κίοντι. So in the Anthology βότρυς ἐθείρης, βότρυς κόμης). βοτρύχοις is a certain correction of Bergk's in Pherecrates ap. Pollux ii. 27 (i. 189 K.).

1486 ff. **ἀβρὰ παρηίδος**=*ἀβρὰν παρηίδα*, 'my delicate cheek.' The gen. is probably possessive, but the periphrastic use of the neuter plural resembles Soph. *Ant.* 1209 *ἀθλίας ἄσημα βοῆς*.—**οὐδ' ὑπὸ κ.τ.λ.**: 'heeding not, despite my virgin modesty, the rosy blush beneath the eyes that spreads over the face.'

1489. **αἰδομένα**: an Epic by-form, which occurs here and there in the lyric parts of tragedy.—**βάκχα νεκύων** is an oxymoron, since the frenzy of the Bacchant is joyful. Cf. *Hec.* 1077 *τέκν' ἔρημα λιπὼν βάκχαις* "Αἰδου διαμοιρᾶσαι, *Or.* 1492 *ἄθυρσοι βάκχαι*.

1491. **στολίδα...τρυφᾶς**, *my dainty robe*. The genitive is descriptive: see on 801. *Ar. Ecc.* 974 has *Χαρῖτων θρέμμα Τρυφῆς τε πρόσωπον* in a lover's address to his mistress.—**κροκόεσσαν**: the colour is appropriate to a king's daughter. So of Iphigenia in *Aesch. Ag.* 238 *κρόκου βαφὰς δ' ἐς πέδον χέουσα*. For the general sense, describing the preparations for the *κομμός*, cf. *Theocr.* 15. 134 *λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι*.

1492. **ἀγεμόνευμα**=*ἀγεμών*, abstract for concrete: cf. 655 n. So the now obsolete use of Engl. *conduct*.

1493. **ἐπώνυμος**: *true to thy name* (636 n.). For the word cf. *Aesch. Eum.* 90 *κάρτα δ' ὦν ἐπώνυμος πομπαῖος ἴσθι*, *Khes.* 158 *ἐπώνυμος μὲν κάρτα καὶ φιλόπολις Δόλων*.

1495. **σὰ δ' ἔρις κ.τ.λ.**: 'thy strife that was no strife but rather blood upon blood.' The punctuation, adopted after Wecklein, marks that the remainder of the line is merely a qualification of *ἔρις*, which is the subject to *ᾤλεσεν*.—In origin, the dative is a survival of the old comitative use of the instrumental: see on *Hel.* 195. Kuehner-Gerth, § 426 Anm. 4, prefers to treat it as akin to the locative.

1496 f. See cr. n. The hiatus in the mss reading points almost certainly to corruption. Hermann's remedy, adopted in the text, is simpler than to alter the second *αἵματι* to *τραύματι* (Stadtmueller) or *πτώματι* (Wecklein).

1498. **προσφδὼν** and **μουσοπόλον ἐπὶ δάκρυσι** are both attributes of *στοναχάν*. 'What plaint of choral song or of tearful music shall I summon to me?' (L. and S. *s.v.* *ἀνακαλεῖν* are in error.) *προσάδειν* etc. are used of a chorus of voices singing to music: Neil on *Ar. Eg.* 401. *μουσοπόλος* is the minstrel (*αἰοιδός*) who chants to his own harp or even without accompaniment: *Alc.* 445 ff. *πολλά σε*

μουσοπόλοι μέλψουσι καθ' ἐπτάτονόν τ' ὀρείαν χέλυν ἐν τ' ἀλύροις κλέοντες ὕμνοις. For ἐπὶ of the continuous adjunct cf. *inf.* 1555, *I. A.* 1175 ἐπὶ δὲ δακρύοις μόνῃ κάθωμαι, and see on *Hel.* 1285. For δάκρυσι and δόμος repeated see on 819.

1502. See cr. n. The metre requires some such correction as Musgrave's αἵματα: Kirchhoff gives πεσήματα for τὰδε σώματα, and Wilamowitz φέρω for φέρουσα. It should be noted that αἷμα συγγενές (σύγγονον) is a common phrase for the *murder of a kinsman* (*Suppl.* 148, *Her.* 1076, fr. 562); and it does not seem impossible that αἵματα σύγγονα should be used for *slain kinsmen*. See Verrall on Aesch. *Theb.* 406, and cf. σφαγαί (*Hel.* 848 n.) and φόνος (*Or.* 990, 1357).

1503. χάρματ' Ἑρινύος: so Aesch. *Ag.* 1119 ποίαν Ἑρινὺν τήνδε δώμασιν κέλη ἐπορθιάζειν.

1504. πρόπαν as adv. (=utterly) seems to be quite isolated. But πρόπαρ, the reading of a late ms, which some edd. favour, is unsuitable in sense.

1505. The schol.'s view that ὅτε here means 'ever since' (ἐξότε), like εἴτε in Soph. *El.* 508, is untenable. From the Theban point of view the decisive moment in the ruin of the royal house was the arrival of Oedipus at Thebes: cf. 1018 ff., 1689.

1506. μέλος: 806 n.

1507. φονεύσας: the tense is difficult, for the story ran that the Sphinx destroyed herself after Oedipus had solved the riddle. It is straining language to speak of φονεύσας as 'coincident in time' with ἔγνω, nor is there any identity of action between φονεύσας and ἔγνω (Goodw. § 150, Gildersleeve, § 345, *Hclid.* 1025 n.). Being practically equivalent to καὶ ἐφόνευσε, the aor. can only be explained as expressing time *absolutely past*; but in the recognised examples the participle is always attributive, which is not the case here (Goodw. § 152). The grammatical difficulty may perhaps be solved by assuming that Eur. here follows another version of the story in which Oedipus actually killed the Sphinx or Phix, a local monster with a serpent's tail making its lair on the Φίκειον, and so delivered Thebes; and combines with it the later identification of the Sphinx with the Oriental lion-woman, who proposed the riddle. Bethe, *Theb. Heldenlieder*, p. 20, claims the former version as that of the *Oedipodia*: see *Introd.* p. xviii.

1509 ff. 'Ελλάς is not here equivalent to Ἕλληγ, notwithstanding Soph. fr. 17 'Ελλάς· ὁ ἀνὴρ, which is a grammarian's mistake based on the recurrence of οὗθ' 'Ελλάς οὗτε βάρβαρος with an ellipse of γῆ. This passage may well have helped to further the misunderstanding (see the scholl. who give both views), since the transition to ἕτερος shows that 'Ελλάς (γαῖα) is in fact equivalent to οἱ Ἕλληνες. Cf. Soph. *Trach.* 1060 (ταῦτα) οὗθ' 'Ελλάς οὗτ' ἄγλωσπος οὗθ' ὅσῃν ἐγὼ γαῖαν καθαίρων ἰκόμην ἔδρασέ πω. [This explanation is founded on a ms note of the late Dr W. Headlam.] The contrast is between living men, whether Greeks or barbarians, and those of a former age. Heath placed 1512 before 1511, and Kirchhoff substituted ἀμετέρου for ἀμερίου; but neither change is required.

1514. I acquiesce in ἐλελίζω (see cr. n.) only after considerable hesitation, for it does not seem possible to account for the origin of ἐλελίζει. But none of the restorations which accept ἐλελίζει (see Wecklein's Appendix) are of a satisfactory character. Wilamowitz, reading τάλας, thinks that Oedipus is meant.

1515 ff. τίς ἄρ' ὄρνις κ.τ.λ. For the appeal to the sad note of the bird, particularly the nightingale, as matching human sorrow see *Hel.* 1111 ἔλθ' ὦ διὰ ξουθᾶν γενύων ἐλελιζόμενα θρήνοις ἐμοῖς ξυνωδός, Soph. *El.* 148 ἀλλ' ἐμέ γ' ἅ στονόεσσ' ἄραρεν φρένας, αἶ' Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται, ὄρνις ἀτυζόμενα, Διὸς ἄγγελος, Aesch. *Ag.* 1141 ἀμφὶ δ' αὐτᾶς θροεῖς νόμον ἄνομον, οἷά τις ξουθὰ ἀκόρετος βοᾶς, φεῦ, ταλαίλαις φρεσὶν Ἴτυν Ἴτυν στένουσ' ἀμφιθαλῇ κακοῖς ἀηδῶν βίον, Eur. fr. 775, 21 μέλπει δ' ἐν δένδρεσι λεπτὰν ἀηδῶν ἀρμονίαν ὀρθρευομένα γόοις Ἴτυν Ἴτυν πολύθρηνον.—ἡ δρυὸς ἢ ἐλάτας: cf. *Bacch.* 110 καὶ καταβακχιούσθε δρυὸς ἢ ἐλάτας κλάδοισι, with the same hiatus as here, due probably to the fact that the phrase is Epic (*Hom. h. Aphrod.* 264). Wilamowitz on *Her.* 241 holds that in this dichotomy δρυὸς is generic, i.e., leafy tree rather than oak, as contrasted with spiky firs and pines.

1516. ἀμφι: amongst, implying not so much 'surrounded by' as 'perching on' the branches. Cf. *Andr.* 511 κείσῃ...μαστοῖς ματέρος ἀμφὶ σᾶς, *inf.* 1578.

1517. μονομάτωρ κ.τ.λ.: 'a lonely mother responsive with her complaints to my woes.' That μονομάτωρ has this meaning, and not bereft of a mother, is shown not only by the analogy of μονόπαις (*Alc.* 906), μονυολέων etc., but also by the parallel passages cited

on 1515. But the reading is very doubtful: see cr. n. Many edd. consider *ὀδυρμοῖς* a gloss on *ἄχεσι*, for which Musgrave proposed *ἀχήσει*: no verb, however, is necessary, and the schol.'s *θρηνηοῦσα ἀπηχεῖ* may be only the interpretation of *ὀδυρμοῖς ξυνωδός* (sc. *ἐστίν*).

1520. **προκλαίω**. The preposition looks forward to *διάξουσα* in the next line.

1521. **διάξουσα**. Paley objected to the fut. part., holding that unless attributive it is used only (1) to express a purpose after verbs of motion, (2) as a supplementary participle after *οἶδα* etc., and (3) with *ὥς* (*J. P.* VIII. 79 ff.). But the instances which contravene his rule are too numerous to be disregarded: see Appendix.

1522. Aldus and the older texts generally contrived to retain *ιαχήσω* by dividing *μονάδ'* as *μόνα δ'*, which is plainly wrong. Subsequently Musgrave's *δακρύοις. τιν' ιαχήσω*; prevailed, but Dindorf and Wecklein are probably right in regarding *ιαχήσω* as an interpolation, due perhaps in the first instance to the wrong division of *μονάδ'*.

1524. **ἀπὸ χαίτας**. The custom of cutting off locks of hair and burying them with the corpse or placing them on the tomb is explained as an act of symbolism, by which the survivor devoted himself to the service of the dead. The act is then a substitute for a more primitive self-immolation. Cf. *Tro.* 480 *τρίχας τ' ἐτμήθην τάσδε πρὸς τύμβοις νεκρῶν*, Ψ 135 *θριξὶ δὲ πάντα νέκυν καταείνυσαν ἄς ἐπέβαλλον κειρόμενοι*, ω 46 *πολλὰ δέ σ' ἀμφὶ δάκρυα θερμὰ χέον Δαναοὶ κέλραντό τε χαίτας*.

1527. **γάλακτος...μαστοῖς**, the breasts that suckled me. The gen. seems harsh, but, so far as language is concerned, may be defended by the examples quoted on 801. The tastelessness of the description as applied to Iocasta is another matter, and some readers may prefer Headlam's *ἐν διδύμοισιν ἀγαλάκτοις ἄρα μαστοῖς*.

1528. **ἀδελφῶν**: 'my brothers foully slain with ghastly wounds.'

1533. **ἐπὶ δώμασιν**, for which Hermann substituted *ἐπὶ δάκρυσιν*, differs from *ἐν δώμασιν* much as *at home* differs from *in the house*; here, qualifying *ἔλκεις*, = in the immediate neighbourhood of the house.

1534. **ἄέριον σκότον**, *murky darkness*, appears to be an imitation of the Homeric *ζόφον ἡέροντα* (O 191); but there is no parallel to the use of *ἀέριος* (*ἡέριος*) in this sense, unless *ἀερίας ἀπὸ*

γᾶς in Aesch. *Suppl.* 75 is to be so understood. Hesychius, however, recognises this meaning of ἡέριος.—**ῥμμασι** is *dativus termini*: see 1385, and *Hel.* 1271 n. Cf. Soph. *Ant.* 1232 πτύσας προσώπῳ, *Phil.* 67 λύπην πᾶσιν Ἀργείοις βαλεῖς.

1535. **μακρόπνονν ζοάν**: Wecklein well quotes Aesch. *Pers.* 265 μακροβίotos αἰών. The redundancy of the compound adjective has been noticed on 1350.

1536 f. **ἀλαίνων πόδα**: 1412. πόδ' ἧ (see cr. n.) is a great, if not a necessary improvement. Oedipus can walk only with difficulty or is actually bedridden (λεχθήρη 1541).—**δεμνίοις**: locative dative.

1538. **ιαύων** means '*passing the night*,' not '*sleeping*': Jebb on Soph. *Ai.* 1203.

1539 f. **βακτρεύμασι** κ.τ.λ., supporting as a staff my sightless footsteps. Cf. 834, 847, 1719, *Hec.* 281 ἧδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχή, πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὁδοῦ. But Wecklein thinks that Oedipus is actually supported by a stick, and that βακτρεύμασι is literal.

1542. **δακρύοισιν**: for the double instrumental (causal) dative see on 1135.

1543 ff. The weakness of old age is compared to (1) an airy phantom, (2) a ghost from the underworld, and (3) a dream-shape. For (1) cf. Soph. *O. C.* 109 οἰκτίρατ' ἀνδρὸς Οἰδίπου τδδ' ἄθλιον εἶδωλον, Ap. Rhod. IV. 1278. The εἶδωλον is fashioned from αἰθήρ like Helen's wraith: *Hel.* 582, 584. ἀφανὲς, if sound, means not *unseen*, but *dimly seen*, like *obscurus* in Verg. *Aen.* VI. 268, 453 *adgnosvitque per umbras obscuram*; and cf. Sappho fr. 68 ἀλλ' ἀφάνης κῆν Ἀίδα δόμοις φοιτάσεις πεδ' ἀμαύρων νεκῶν ἐκπεποταμένα: but Weil's conjecture (see cr. n. and Metrical Appendix) improves both sense and metre. For (2) cf. *Tro.* 193 (Hecuba) νεκροῦ μορφά, νεκῶν ἀμενηνὸν ἄγαλμα. For (3) cf. Aesch. *Ag.* 82 παιδὸς δ' οὐδὲν ἀρείων ὄναρ ἡμερόφαντον ἀλαίνει (sc. ὁ γέρων), Apoll. Rhod. II. 197 ἀκήριον ἤντ' ὄνειρον, βάκτρῳ σκηπτόμενος, Eur. fr. 25 γέροντες...ὄνειρων ἔρπομεν μιμήματα, *inf.* 1722, Ar. *Av.* 687 ταλαοὶ βροτοὶ ἀνέρες εἰκελόνειροι. The dream-god has wings and flies away with the passage of sleep: Lucian *somn.* 6 p. 712 πτηνὸς ὦν, ὥς φασι, καὶ ὄρον ἔχων τῆς πτήσεως τὸν ὕπνον, Alcman fr. 23, 49 τῶν ὑποπετριδίῳ ὄνειρων, Aesch. *Ag.* 426 βέβακεν ὄψις οὐ μεθύστερον πτεροῖς ὀπαδοῖς ὕπνου κελεύθῳ, Eur. *Hec.* 705, I. T. 571.

1546. εἶση is, I think, a certain correction. The words are often confused, as at v. 253 where late MSS have οἴσεται; and, in addition to the absence of authority for φέρεσθαι ἔπος in the sense of *accipere mentionem*, it is used of a messenger *bringing* tidings in *Suppl.* 583.

1548. παραβάκτροις, staff-like: see on 1539. The interpretations of Wecklein ('beside you supported on your staff') and Muff ('supported equally on a staff') are very forced.

1549. πόδα...τυφλόπουν: a clumsy pleonasm. Cf. *Bacch.* 66 κάματον εὐκάματον, *ib.* 169 κῶλον ταχύπουν, *inf.* 1618, Aesch. *Prom.* 585 πολὺπλανοι πλάναι. The acc. is governed by ἐμόχθει (= 'toiled for'), as in *Her.* 281 πῶς γὰρ οὐ φιλῶ ἄτικτον, ἀμόχθησα; this appears to be a linguistic experiment of Eur., who is very bold in his treatment of intransitive verbs: see on *Hel.* 381 etc. Others prefer to say that the acc. is governed by the combined force of θεραπεύμασιν μοχθεῖν = θεραπεύειν, like Soph. *El.* 123 τάκεις οἰμωγὰν Ἀγαμέμνονα.

1551. στενάχειν τὰδ', ἀντεῖν does not seem to be an impossible case of rhetorical asyndeton. Cf. *Ion* 1446 τὴν' αὐδὰν ἀύσω, βοάσω; Geel substituted στοναχαῖς for στενάχειν.

1553 f. ποῖα μοῖρα πῶς is an ordinary double question. Cf. *Hel.* 1543 πῶς ἐκ τίνος νεῶς ποτε...ἤκετε; *Hclid.* 661 ἀτὰρ τί...ποῦ νῦν ἄπεςτι;

1555. οὐκ ἐπ' κ.τ.λ., 'not with taunts nor in mockery.' For ἐπί of attendant circumstances see on 1498. It is not always easy to draw the line between this use and that where ἐπί expresses purpose: cf. *Or.* 1581 κάφ' ὕβρει λέγεις τάδε;

1556. σὸς ἀλάστωρ. The avenging spirit who watches over crime is often said to be attached to an individual or a family. Most commonly the ἀλάστωρ is held to belong to a dead man who has been murdered, being as it were his spirit crying for vengeance: so Pausan. VIII. 24, 8 (Alcmaeon and the ἀλάστωρ of Eriphyle), Eur. *Med.* 1333 τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί. The last passage shows that the ἀλάστωρ is dangerous not only to the actual sinner but to all those connected with him by blood or marriage and to anyone who has been in contact with him. For this reason the sinner himself is said to have an ἀλάστωρ (or ἀλάστορες—so far-reaching is the influence of crime: *inf.* 1593), as in Aesch. *Ag.* 1501

ὁ παλαιὸς δριμύς ἀλάστωρ Ἀτρέως χαλεποῦ θοινατῆρος. It is easy to see how in this way the sinner came to be described as an ἀλάστωρ himself: Aesch. *Eum.* 236 δέχου δὲ πρηνειμένως ἀλάστορα. Finally, ἀλάστωρ came to mean little more than defilement (μίασμα): Plut. *Mar.* 8, *Cic.* 47 διανοήθη σφάξας ἑαυτὸν ἐπὶ τῆς ἐστίας ἀλάστορα προσβαλεῖν. Oedipus here and in *O.C.* 788 is conceived as rousing the ἀλάστωρ to activity against his enemies by means of the curse. Cf. Aesch. *Theb.* 723 πατρὸς εὐκταίαν Ἑρινύν.

1557. βρίθων expresses the irresistible power of the avenger. So Aesch. *Pers.* 346 δαίμων...τάλαντα βρίσας οὐκ ἰσορρόπῳ τύχῃ, *Ag.* 1175 δαίμων ὑπερθεὶν βαρὺς ἐμπίτνων.

1560. τάδε καταστένεις: groan *thus*, not *for this*. Cf. 1238.

1561. The text is uncertain, but *ἄν* at any rate appears to be necessary, and ὥς assists both metre and sense. 'How hadst thou been steeped in sorrow.' Cf. *El.* 1210, *Alc.* 874: the local metaphor in this phrase is disappearing: see on *Hel.* 978.

1562. ἔθ' (see cr. n.) seems to be required, since λεύσσειν φάος rather than ἐς φάος properly describes the faculty of sight.

1564. ἐπενώμας resembles ἐνώμων in 1256.

1567. δάκρυα...τιθεμένα = δακρύνουσα. τίθεσθαι is used periphrastically in verse, where ποιεῖσθαι would have been employed in prose (Cobet, *N. L.* p. 261); and Shilleto laid down the rule that any verb in Greek may be resolved into the corresponding substantive with ποιεῖσθαι (Dem. *de f. l.* § 103). Cf. *inf.* 1585, *Or.* 1121 γόους θεσόμεσθα, *Med.* 66 σιγὴν θήσομαι (but ὀργὰς ποιεῖσθαι *ib.* 909), *Andr.* 826 σπάραγμα κόμας...θήσομαι, *Ion* 863 ἀγῶνας τιθέμεσθ' ἀρετῆς. Sophoclean examples are quoted by Jebb on *Al.* 13.

1568 f. μαστὸν...ἰκέτιν: 1024. Observe the repetition of the adjective, giving here a strong emphasis. For the fact cf. προσπίτνουσ' in 1278. For the characteristic appeal to the filial instinct cf. *X* 79 ἐτέρηφι δὲ μαζὸν ἀνέσχευ. Both Aeschylus and Euripides record a similar appeal made by Clytaemnestra to Orestes, deprecating his vengeance (Aesch. *Cho.* 896, Eur. *El.* 1206, *Or.* 527, 839).

1570. ἐν is here *at*, as in the Homeric εἰ μὲν κ' ἐν ποταμῷ δυσκηδέα νύκτα φυλάσσω (*E* 466) = 'by the river.' See also the commentators on Thuc. III. 91 στρατοπεδευσάμενοι ταύτην τὴν ἡμέραν ἐν τῇ Τανάγρα. Thus Herwerden's ἐπ' is unnecessary.

1572. κοινὸν ἐνυάλιον, cognate acc. with μαρναμένους, has only

a verbal resemblance to Σ 309 ξυνὸς ἐννάλιος. κοινός is simply *mutual* in this context, and cannot of itself imply 'fratricidal.' Similarly in Soph. *El.* 1071 the contention between Electra and Chrysothemis is described as διπλῇ φύλοπις.

1573. ἐναύλους, in their lair. Porson, though thinking no change necessary, suggested λέοντε συναύλω (Musgr. ὁμαύλους). In Soph. *Phil.* 1436 λέοντε συννόμω are lions seeking their prey together, as if in alliance.

1574. ἐπὶ τραύμασιν should be taken with the following words rather than with μαρναμένους: i.e., ἤδη δὲ ἡ ἐπὶ τοῖς τραύμασι λαιβὴ ψυχρὰ ἦν. Wilamowitz, to whom this explanation is due, transposes φονίαν so as to follow μαρναμένους for metrical reasons.

1575. ἤδη ψυχρὰν refers to the fact that at the moment when Iocasta arrived the brothers were at the point of death (1428). It is perhaps unnecessary to call in question the accuracy of the description: contrast Soph. *O.C.* 621 f. ἔν' οὐμὸς εὖδων καὶ κεκρυμμένος νέκυσ ψυχρὸς ποτ' αὐτῶν θερμὸν αἷμα πίεται. Otherwise ψυχρὰν...φονίαν might be suggested: cf. 1297. λαιβὰν is acc. in apposition to the sentence, and gives, as Wecklein remarks, the issue of the fight.

1576. ἄν ἔλαχ' "Αἶδας is a grimly ironical reference to the death-libations, or χοαὶ in honour of the dead, which are called λαιβὰν "Αἶδα in *I. T.* 168. Not unlike is the tone of Aesch. *Ag.* 1385 καὶ πεπτωκότι τρίτην ἐπενδίδωμι τοῦ κατὰ χθονὸς Διὸς νεκρῶν σωτήρος εὐκταλαν χάριν.

1577. νεκρῶν πάρα: 1456.

1578. ἔβαψεν: she dyed the sword-thrust deep. Cf. Aesch. *Prom.* 863 δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος, Soph. *Ai.* 95 ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῶ;—ἀμφὶ: 1516.

1581. ὃς τάδε τελευτᾷ: who brings this issue—the deaths of Iocasta and her sons.

1582 f. κατήρξεν. In what sense the accumulated horrors just described can be called the *beginning* of sorrows does not appear. Geel, who alone notices this objection, prefers ὑπήρξεν, rendering:— 'this day has been one of many sorrows'; but this cannot be approved.—The same commentator points out the vagueness and futility of the words εἴη δ' εὐτυχέστερος βίος. It would be better, as he says, to substitute εὐτυχῆς ἐμοὶ βίος (cf. 1201); but the

peculiarities of this scene are probably not due to errors of transcription: Introd. p. xxxvii ff.

1585. **μνήμην τίθεσθαι**: see on 1567.

1587 ff. The writing is clumsy (*ἔδωκε...διδούς*) and the meaning far from clear. It is generally inferred that Eteocles gave the sovereignty to Creon by constituting it as the bridal portion of Antigone on her marriage with Haemon. But, if Eteocles had survived, would Haemon have lost the dowry? And, if the dowry was given to Haemon, how is it that Creon becomes sovereign? I believe that the writer of these lines intended rather to convey the meaning that the sovereignty had been left directly to Creon, and the hand of Antigone with a suitable dowry to Haemon. Oedipus is considered as legally dead; and Eteocles, as *κύριος* of Antigone, was bound to bestow her in marriage with a suitable portion. This is the obligation which he transfers to Creon as a condition of his succession. It will be noticed that in his final directions to Creon (757—760) Eteocles says nothing either about sovereignty or dowry; but, as he confirms an earlier betrothal, the terms may be taken to have been previously arranged. *φερνή* in Eur. is for the most part equivalent to the Attic *προίξ*, but is sometimes applied to gifts personal to the bride (e.g., *Med.* 956).

1590. Tiresias did not say this when on the stage: certainly v. 886 f. cannot be referred to.—**οὐ μή** does not appear to be found elsewhere with the infin. in or. obl. but the fut. optat. (with *ὥς*) is joined to it in Soph. *Phil.* 611 *ἐθέσπισεν...τάπιδι Τροίας πέργαμ' ὥς οὐ μή ποτε πέρσοιεν*. See Goodw. § 296.

1592. **ὑβρεῖ** is instr. dat. expressing the internal cause: Plat. *apol.* 26 E *δοκεῖ οὕτως...τήν γραφήν ταύτην ὑβρεῖ τινὶ καὶ ἀκολασίᾳ καὶ νεότητι γράψασθαι*. It is balanced by the participle as in *Hclid.* 6 n.

1593. **ἀλάστορας**: see on 1556.

1596. **εἴ τις...ἔφν** is contrary to idiom, for, with the acc. *τλήμων'* preceding, *εἴ τιν'* ἄλλον ἀνθρώπων ποτέ or the like would have been expected.

1597 f. **ὄν** is resumed by **μ'** in the following line after the intervening *πρὶν* clause: cf. *Andr.* 710 *ἦν...ἐλᾷ δι' οἴκων τήνδ' ἐπισπάσας κόμης*, Plat. *Phaed.* 99 B *ὁ δὲ μοι φαίνονται ψηλαφῶντες οἱ πολλοὶ...ὥς αἴτιον αὐτὸ προσαγορεύειν*. See also on 498.—**ἄγονον**

is equivalent to *καίπερ ἄγονον ὄντα*, an uncommon ellipse: see on 567. The repetition of the same idea in *ἄγονον* is intended to emphasise the undeserved character of Oedipus' fate. The relevancy to this passage of Ar. *Ran.* 1183 f. is discussed in the Introduction p. xl.

1599. *γενέσθαι*, *that I should become*. The aor. inf. is used after verbs of oracular response even where the future standing in or. obl. seems more natural. The reason is that the utterance expresses the *will* of the god. Cf. *inf.* 1705, Ar. *Vesp.* 160 ὁ γὰρ θεὸς μαντενομένῳ μοι ἔχρησεν...ὅταν τις ἐκφύγῃ μ', ἀποσκληῖναι τότε. See Goodw. § 98.

1600. *αὐθις*: in the next place.

1601. *κτείνει* is a conative (dynamic) present.

1603. *θηρσίν...βοράν*: the dative is attached to the noun. So in various relations *sup.* 17, 334, Ar. *Pac.* 1002 δούλοισι χλανισκιδίων μικρῶν, Dem. 21. 18 τοὺς κριτὰς τῷ ἀγῶνι. See also nn. on *Hel.* 1062, 1279.

1604. *οὗ* is awkward, as the antecedent ('in that place') has to be inferred from *πέμπει...βοράν*. Still more awkward is the gap in the expression indicated by γὰρ: the full thought would be, 'when I was yet again so unfortunate as to be saved.' For the facts cf. Soph. *O.T.* 1391 ἰὼ Κιθαιρών, τί μ' ἐδέχου; τί μ' οὐ λαβὼν ἔκτεινας εὐθύς; *sup.* 803.

1606 ff. Here again are serious faults. Oedipus was not treated as the slave of Polybus but brought up as his heir (*sup.* 30). Moreover, *δουλεύσαι ἀμφί τινα* is unusual Greek, and *τε* is very awkwardly answered by *δ'* in 1608. It is not worth while attempting to emend the passage; otherwise Porson's *δουλεύσοντά με* would deserve consideration. On the other hand the change of subject to *δαίμων* is quite idiomatic: see n. on *Hel.* 641.

1610. *παίδας τ' ἀδελφούς* appears to be an echo of Soph. *O.T.* 457 φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνὼν ἀδελφὸς αὐτὸς καὶ πατήρ.

1611. There is some obscurity here, since we do not read of any curse of Laius on Oedipus. A schol. (not in Schwartz) explains that the curse of Pelops on Laius for the kidnapping of Chrysippus is meant. In that case the meaning will be:—'Inheriting' (*Hel.* 15 n.) 'the curse of L. and handing it on to my sons' (*δούς* for

παράδους). But this appears to exclude any special reference to the curse of v. 67.

1612 ff. The connexion of thought is :—I am justified in claiming to be the victim of misfortune; for I should never have mutilated myself and destroyed my children without some supernatural impulse. Observe that ταῦτα is deictic. The structure of ὥστ'...ἐμμηχανησάμην is faulty, inasmuch as the proper function of ὥστε c. indic. is to express the *actual result* which the leading verb introduces (Goodw. § 601). But ἐμμηχανησάμην ἀνευ θεῶν του is unreal, and the infin. with or without ἄν would be the normal construction: cf. Dem. 57. 64 τίς ὑμῶν ἂν καταγοιή μου τοσαύτην μανίαν, ὥστε...ἄξια θανάτου διαπράξασθαι; with Isae. 3. 37 ἄρ' οὖν δοκεῖ τῷ ὑμῶν ὀλιγώρως οὕτως ἔχειν χρημάτων Νικόδημος, ὥστε παραλιπεῖν ἄν τι τῶν τοιούτων;

1617. σάφ' οἶδ' ὅτι is adverbial to ὠμάρτει which must be supplied to ζῶσα ἄν. The phrase is on the way to become isolated, like δηλονότι. See Goodw. § 705.

1618. ἀλλ'...; ἀλλ'.... Cf. Dem. 18. 24 τί καὶ βουλόμενοι μετεπέμπεσθ' ἂν αὐτοὺς ἐν τούτῳ τῷ καιρῷ; ἐπὶ τὴν εἰρήνην; ἀλλ' ὑπῆρχεν ἅπασιν. ἀλλ' ἐπὶ τὸν πόλεμον; ἀλλ' αὐτοὶ περὶ εἰρήνης ἐβουλεύεσθε. There is a similar series in Hyp. 6. 30. See also Jebb on Soph. *El.* 537.—εὐτεκνος, generally *having fair children*, here means *consisting of fair children*. There are analogies for this in *I. T.* 1234 εὐπαις ὁ Λατοῦς γόνος, *Alc.* 905 κόρος μονόπαις, *Bacch.* 520 εὐπάρθενε Δίρκα, *Or.* 964 καλλίπαις θεά. So αἰνοπατήρ, ἀληθόμαντις, ὀρθόμαντις, σεμνόμαντις (*Soph. O. T.* 556). It should be observed that εὐτεκνος is more definitely epithetised than several of these examples, which retain their substantival character (Brugmann, *Comp. Gr.* II. p. 93 E. tr.). The objection taken to προβουλόπαις in Aesch. *Ag.* 397 on this ground is mistaken.

1619. ἔτι with νεάζων; 'am I still young that I should myself earn my sustenance?'—εὐροιμ' = εὐροίμην; *sup.* 400, *Hclid.* 169 n.

1620. πόθεν; 'How can I?' οὐ δυνατόν *schol.*, according to the idiomatic use in Dem. 18. 47 ἀλλ' οὐκ ἔστι ταῦτα· πόθεν; πολλοῦ γε καὶ δεῖ. Cf. *Hec.* 613, Blaydes on Ar. *Eccl.* 389, 976.—ἀποκτείνεις, dynamic: 1601, *Andr.* 388 τί καίνεις μ';

1621. εἰ...βαλεῖς, a warning: Goodw. § 447.

1622. οὐ μὴν...γ'. In this combination γε never follows μὴν immediately. γ' cannot be rendered by our blunter English particles,

but approaches the force of *for all that* : often it emphasises a single word (*Hclid.* 556, 885). For examples see Neil's *Equites*, p. 194.—**ἐλξας**, clasping your knees : see on *Hel.* 894.

1623. **ποτ'** qualifies **εὐγενές**. Some degree of prosperity was essential to the Greek conception of **εὐγένεια** : 442 n.

1624. **οὐδέ περ**. This combination occurs in Aesch. *Suppl.* 399, *Cho.* 502, and **μηδέ περ** in Ar. *Ach.* 222.

1625. **χρῶζειν** merely denotes physical application ('to touch') here and in *Med.* 497 **φεῦ...τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα κακοῦ πρὸς ἀνδρός**. This seems to be established by *Hel.* 831, where the invidious meaning, which Wecklein finds in the other two passages, is out of place. Observe that **μὴ χρῶζειν** follows **λέλεκται** here as if the latter word meant *to resolve*, an instance of the so-called omission of **δεῖν** : cf. *Or.* 556 **ἐλογισάμην οὖν τῷ γένους ἀρχηγέτη μᾶλλον μ' ἀμύναι** (Wedd's note), *I. A.* 922. But it is difficult to find examples except after verbs of thinking, particularly **οἶσθαι** and **ἡγείσθαι** (Buttmann on Dem. *Mid.* Excursus V). Cf. however Plat. *Theaet.* 197 A **οἷος ἀνὴρ εἰ καὶ νῦν παρῆν, τούτων ἂν ἐφη ἀπέχεσθαι** (Campbell's n.) : and in Plut. *qu. conv.* VIII. 4, 4 p. 724 A **τοῦ Θησέως αὐτοῦ πυνθάνεσθαι φήσουσι** Wytttenbach's proposed insertion of **δεῖν** is unnecessary ; for this function of **λέγειν** does not differ essentially from its employment in the sense of 'to command' (*Hclid.* 496 n.).

1626. **οὐκ ἔασαιμ' ἄν** : *I won't allow*. Cf. 926.

1628 f. Porson, objecting to the combination **πόλιν πατρίδα** and for other reasons, rejects **δ' ὅς...ἦλθε** as an interpolation. King had previously conjectured **σὺν ὅπλοις** for **σὺν ἄλλοις**, which is very tame. It is possible however to take **πόλιν** alone with **πέρσων**, and **πατρίδα** as acc. *termini* with **ἦλθε** (*Hel.* 144 etc.). Observe that **ὅς**, which should follow **Πολυνείκους**, is awkwardly placed. For the proclamation against Polynices cf. Aesch. *Theb.* 1013, Soph. *Ant.* 198.

1630. **ὄρων ἔξω**. 'Under Athenian law a person put to death for treason (**προδοσία**) or sacrilege was not to be buried in Attica (Xen. *Hell.* I. 7. 22) : thus, when Phocion was executed in 317 B.C., **ἔδοξε καὶ τὸ σῶμα...ἐξορίσαι** (Plut. *Phoc.* 37) : Jebb on Soph. *Ant.* 1177. It was part of the penalty fixed by law in proceedings by **εἰσαγγελία** : cf. Hyp. 2. 20 **κινδυνεύοντι οὐ μόνον περὶ θανάτου...ἀλλ' ὑπὲρ τοῦ ἐξορισθῆναι καὶ ἀποθανόντα μηδὲ ἐν τῇ πατρίδι ταφῆναι**.

See *Journ. Phil.* iv. p. 105 ff. In giving the order for the body of Polynices to be cast beyond the Theban boundary the Creon of Eur. agrees with Aesch. *Theb.* ii. 5. In Sophocles, on the other hand, the body is to be left unburied where it lies. The importance of this line as bearing on the question of the contamination of plot in this scene appears to have been overlooked: see *Introd.* p. xxxviii.

1631. **κηρύξεται**: a proclamation will be made. The middle form represents the future of the *durative present*, whereas *κηρυχθήσεται* would belong to the *momentary aorist*: *Hclid.* 334 n.

1632. **καταστέφων**. It was customary to crown the corpse with *σέλινον*: *Tro.* 1144 *πέπλοισιν ὡς περιστείλῃς νεκρὸν στεφάνοις θ'*, *Plut. Timol.* 26 *παροιμία τις...τὸν ἐπισφαλῶς νοσοῦντα δεῖσθαι τοῦτον τοῦ σελίνου*.

1634 appears to be interpolated from *Soph. Ant.* 29.

1635. **τριπτύχους** has much better authority, and should therefore be preferred to *τριπτύχων*. For the hypallage see on 1351.

1637 f. **ιοῦσαν** is assumed to be the equivalent of *ἐπιούσαν*, but no parallel has been found which will justify it: contrast *τὴν σέλχουσαν ἡμέραν* in *Rhes.* 992 and see Blaydes on *Ar. Eccl.* 105.—**ἐν ᾗ...μένει** (or *μενεῖ*?) is clumsy and inaccurate for *ἐν ᾗ λέκτρων Ἀλμονος τεύξῃ* or something of the kind.

1639. **ἄθλιοι**: see cr. n. Schaefer, defending the reading of the MSS by *Or.* 358 and *Tro.* 489, failed to observe that the presence of *οἷς* here makes all the difference.

1640. **τῶν τεθνηκότων πλέον**: for the sentiment cf. Aesch. *Theb.* 336 *φθίμενόν τοι προλέγω βέλτερά τῶνδε πράσσειν*, Aesch. fr. 133 *'Αντίλοχ', ἀποίμωξόν με τοῦ τεθνηκότος τὸν ζῶντα μάλλον*.

1641. **οὐ γὰρ τὸ μέν...τὸ δ' οὐ...ἀλλ' εἰς ἅπαντα** is a common periphrasis for 'in every case without exception.' Cf. *Hel.* 647 *δυοῖν γὰρ ὄντοι οὐχ ὃ μὲν τλήμων δ' ὃ οὐ* with the examples cited in the n.

1643. **τὸν νεωστὶ κοίρανον**. The article following the personal pronoun is contemptuous: *Med.* 271 *σὲ τὴν σκυθρωπὸν...Μήδειαν εἶπον τῆσδε γῆς ἔξω περᾶν*, *Ar. Ran.* 171 *οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα*. Valckenaer among other good instances adduces the bitter line from *Alc.* 698 *ἦ τοῦ καλοῦ σοῦ προὔθανεν νεανίου*.

1644. This question is entirely neglected in the sequel, but it does not follow that it has been interpolated in Antigone's speech.

1645. **θεσμοποιεῖς.** The word suggests an arbitrary innovation: cf. Soph. *Ant.* 450 ff. In fact, Creon's decree is a violation of pan-Hellenic sentiment (*Suppl.* 526). But in this matter practice lagged behind profession: see *Intro.* to *Hclid.* p. xxviii.

1647. **γε** is elliptic, and avoids the repetition of *βουλεύματ' ἐστίν.*—**τάδε** differs from *τοῖσδε*, as being an internal acc. = *herein*. Cf. Aesch. *Theb.* 1065 *τίς ἄν οὖν τὰ πίθοιτο;* Soph. *Ant.* 219 *τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.*

1649. **οὐκ...γε:** *no, not...*, as commonly in replies. Cf. *Hclid.* 966, *inf.* 1692.

1651. **ἐννομον:** see on 1645.—Observe how *δίκην* answers *δικαίως*.

1652. **εἴπερ γε:** 725 n. *γε* replies, and the effect of the line is:—‘It is lawful, if he was a traitor’: see on 1630, and contrast the spirit of 1446. Wecklein strangely supposes the sense to be, ‘yes! his punishment is unjust, if, though an enemy, he had no hostile spirit’; and approves F. W. Schmidt’s *οὐκ ἐχθρὰ δρῶν*.

1653. **οὐκοῦν...δαίμονα.** This very curious line seems to mean: ‘well then, he has yielded up his life to Woe.’ For *τύχη* cf. 892; but the use of *δαίμονα* is forced, and not easy to parallel. In Plat. *rep.* 617 D, Ε οὐχ ὑμᾶς δαίμων λήξεται, ἀλλ’ ὑμεῖς δαίμονα αἰρήσεσθε *πρῶτος δ’ ὁ λαχὼν πρῶτος αἰρεῖσθω βίον*, ᾧ *συνέσται ἐξ ἀνάγκης* the words *δαίμων* and *βίος* are convertible. The Euripidean use of *δαίμων* may be tested by referring to *Alc.* 561, 935, *Andr.* 98, *Cycl.* 110, *Or.* 504, in all of which it is the equivalent of our *plight*. Headlam (*J. P.* xxx. 305) thinks the present phrase due to a misinterpretation of Θ 166 *πάρος τοι δαίμονα δώσω*, which is itself odd Greek for *I will deal death*. The words can hardly mean ‘he took the risk’ (Matthiae), or ‘he paid the penalty of death to fortune’ (Paley). Wecklein favours Pierson’s *ἔδωκε τὴν δίκην τῷ δαίμονι*; and F. W. Schmidt proposed *ᾧδ’ εἶκε τῇ τύχῃ τῶν δαιμόνων*: but the passage does not seem capable of being restored by conjecture. For *οὐκοῦν* others give *οὐκουν* with a question.

1654. **τῷ τάφῳ, i.e., τῇ ἀταφίᾳ.** For this figure of speech cf. A 65 *εἴτ’ ἄρ’ ὃ γ’ εὐχολῆς ἐπιμέμφεται εἴθ’ ἐκατόμβης*—for the non-fulfilment of a vow.

1655. **τὸ μέρος:** contrast 80 and 601, where it should have been stated that the plural is *distributive* with reference to the

particular items of the inheritance : cf. Dem. 36. 36 πολλῶν γὰρ (sc. χρῶν) τὰ μέρη τὸν ἀδελφὸν ἀπεστέρει.

1656. ὥς μάθης : 997, 1681.

1658. Cf. Soph. *Ai.* 1089 f. καὶ σοι προφωνῶ τόνδε μὴ θάπτειν, ὅπως μὴ τόνδε θάπτων αὐτὸς ἐς ταφὰς πέσῃς.

1659 appears to echo Soph. *Ant.* 73 φίλη μετ' αὐτοῦ κείσομαι φίλου μέτα.

1662. ἔκριν' ὁ δαίμων. Headlam (*J. P. l.c.*), discussing this phrase, considers that it is equivalent to Pindar's πότμος δὲ κρίνει συγγενῆς ἔργων περὶ πάντων (*Nem.* 5. 38). But it is doubtful whether δαίμων bears a more particular implication than is represented by the translation 'Destiny.'

1663. κέκριται, is ordained. For the sense cf. *El.* 902 νεκροὺς ὑβρίζειν (sc. αἰσχύνομαι), μὴ μέ τις φθόνῳ βάλῃ, χ 412 οὐχ ὅσῃ κταμένοισιν ἐπ' ἀνδράσιν εὐχετάασθαι.—For the inf. cf. the similar use after κρατεῖν (*Hel.* 1638 n.).

1664. ὥς : 625 n.—ὑγρὰν : the scholl. give two explanations :—(1) χυτὴν καὶ λεπτὴν)(ἐριβώλακα. It is remarkable that λεπτὴ is the epithet in Soph. *Ant.* 256 of the dust, elsewhere called διψία (*ib.* 246, 429) : (2) = νεοσκαφής. Wecklein adds (3) moistened with the χοαί, in support of which he might have quoted *Ant.* 431 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει : but, if this had been the meaning, we should have expected the reference to be more explicit. (1) strains the sense of ὑγρός, and on the whole I favour (2).

1665. ναί is exactly our *nay* here. Of the examples quoted by Shilleto on Dem. *de f.* l.⁴, p. 286, the following resemble the present most closely : *Hirr.* 605 ναί, πρὸς σε τῆς σῆς δεξιᾶς εὐωλένου, *I. A.* 1247 ναί, πρὸς γενείου σ' ἀντόμεσθα δύο φίλοι. Wecklein is surely wrong in interpreting 'yes ! I will do it.'—πρὸς σε : 923 n.

1666. τὰδε. The accusative of neuter pronouns and adjectives is sometimes found after τυγχάνω : see Jebb on Soph. *O. T.* 1298 ὦ δεινότατον πάντων ὅς ἐγὼ προσέκυρσ' ἤδη. Cf. *sup.* 512, 992. The limitations of the usage show that the acc. is in origin internal.

1667. ἀλλὰ : 618.—λουτρά : 1319.

1668. πόλει is probably not dative of the agent, notwithstanding 1657, but means 'to the city' : cf. Soph. *Ant.* 44 ἧ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει ; *ib.* 203.

1669. τελαμῶνας. The same custom is referred to in *Tro.* 1232 τελαμῶσιν ἔλκη τὰ μὲν ἐγὼ σ' ἰάσομαι.

1671. ἀλλὰ...γε, *well, but*, is a remonstrance varying in strength according to the context. γε does not here emphasize a single word. See the examples collected by Neil on Ar. *Equites*, p. 192.

1672. See cr. n. Heath's correction of the MSS reading, which, if unaltered, would be unnaturally abrupt, seems to be the simplest. Paley's notion that the future cannot convey a direct command is mistaken: see Goodw. § 69. Lamentations would be ill-omened at a wedding: cf. Aesch. *Ag.* 636 εὐφημον ἡμαρ οὐ πρόπει κακαγγέλῳ γλώσση μιαίνειν.

1673. ἦ γάρ marks surprise: see on *Hel.* 784. 'What! shall I live to marry your son?' But ζῶσα is obscure and seems out of place: possibly she assumes that she must have convinced Creon of her determination to persist in disobeying him even at the cost of her life.

1674. σ' should not be changed to γ'. Without γ' the tone of the speaker becomes heavier and more impressive: cf. *Med.* 1013 τί δαί...δακρυροεῖς; πολλή μ' ἀνάγκη. The difference is well explained by Hermann on Soph. *Trach.* 294.

1675. ἄρ', as a stronger ἄρα = *ah! then*: *Hclid.* 895 n.

1676 appears to be addressed to Oedipus. In that case εἶδες is 'didst perceive?' and reminds us of Soph. *O. C.* 130 φωνῇ γάρ ὀρώ, τὸ φατιζόμενον.

1677. No doubt the actor here lifted the sword of Polynices. Swearing by a sword may be a relic of the taboo on iron, which led to its being employed as a charm by savage races: see Frazer *Golden Bough*² 1. pp. 344—350. Parthenopaeus swears by his spear in Aesch. *Theb.* 529. Cf. Ap. Rhod. 1. 466 ἵστω νῦν δόρυ θούρον, *sup.* 350 n. For ἵστω see on 253.

1678. ἐκπροθυμῇ. The use of ἐκ with slightly intensive force in verbal composition is characteristic of tragedy: *sup.* 1195 ἐξεσ-ωρεύουθ', *I. T.* 1468 ἐξεφίεμαι. See Rutherford, *New Phrynichus*, p. 7.

1681. καὶ...γ': *yes, and*.—ὥς μάθης: 997.

1682. With these words Creon leaves the stage. It is certainly remarkable that he should yield so readily to Antigone's threat after his declaration in 1674.

1683 ff. μὲν looks forward to a suppressed clause such as 'but I will not accept your aid,' which appears in another form in 1685. Antigone breaks in as if the sentence were already complete.—For

the so-called causal genitive (τῆς προθυμίας) cf. Soph. *El.* 1027 ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ, Eur. *I. A.* 1371 τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας. It is impossible to say whether this usage belongs to the ablative rather than to the true genitive.—For the elliptical use of ἀλλ' εἰ cf. 732, 1347, *Or.* 775, *Her.* 1074, *Andr.* 845 ἀλλ' εἴ σ' ἀφείην μὴ φρονούσαν, ὥς θάνης;

1686. καὶ τίς, 'but who?'—indignantly and with emphasis introducing a *reductio ad absurdum*: *Hel.* 583 καὶ τίς βλέποντα σώματ' ἐξεργάζεται; *Her.* 297 καὶ τίς θανόντων ἦλθεν ἐξ' Αἰδοῦ πάλιν;

1688. ποῦ is used like οὐδαμοῦ *sup.* 1464: 'what then of Oedipus?' Cf. *Suppl.* 127 τὸ δ' Ἄργος ὑμῖν ποῦ 'στιν; ἡ κόμπαι μάτην; Observe that Oedipus became known to later times chiefly as the solver of the Sphinx's riddle: Ter. *Andr.* 194 *non hercle intellego...Davus sum, non Oedipus.*

1689. ἔν...ἐν δ' is an emphatic variation for τὸ αὐτό. Cf. Sossiphan. fr. 3 N. βροτοί, τί σεμνύνεσθε ταῖς ἐξουσίαις; ἃς ἐν τ' ἔδωκε φέγγος, ἐν τ' ἀφείλετο, Ov. *Fast.* II. 235 *una dies Fabios ad bellum miserat omnes, ad bellum missos perdidit una dies*, Eur. fr. 424 μί' ἡμέρα τὰ μὲν καθεῖλεν ὑψόθεν, τὰ δ' ἦρ' ἄνω.

1692. οὐ...γ': 1649.

1694. ἰδοῦ, *there*, expresses compliance with his request: *sup.* 106. So *Or.* 144 ἰδοῦ, πείθομαι, *ib.* 221 ἰδοῦ, τὸ δούλευμ' ἡδύ, κοῦκ ἀναίνομαι κ.τ.λ.—Hermann objected to Valckenaer's γεραιᾶ on the ground that φιλτάτης would then require the article; but his argument that γεραιᾶς can be used as a noun will not stand. In the circumstances of this particular case, and with μητρὸς in the preceding line, the absence of the article is perhaps excusable, but παρειᾶς is an attractive proposal.

1697. πτώμα: see on 1482.

1699. τυφλήν, with the force of the adj. transferred: 834.

1701. πεσήματ': 640 n.

1702. δῆτ' emphasises φίλτατον by making it appear as an echo of φίλα in the preceding line: *sup.* 161.—ὄμμα: see cr. n. If ὄνομα is retained, we must understand: 'ah! dear indeed to me was he whom men called Polynices.' The merely periphrastic use of ὄνομα (=a person or thing called by a certain name) might be defended by *Or.* 1082 ὦ ποθεινὸν ὄνομ' ὀμιλίας ἐμῆς, and *I. T.* 905 τὸ κλεινὸν ὄνομα τῆς σωτηρίας λαβόντες, but in the former passage

ὄμμ' is a well-attested variant, and the text of the latter is suspected for more than one reason.

1703 ff. As we have no decisive evidence whether the *Phoenissae* or the *Oedipus at Colonus* is the earlier, we cannot draw any inference respecting the composition of this play from its relation to that of Sophocles. But in any case it should be remarked that it is characteristic of Euripides to refer briefly and sometimes irrelevantly to a local Attic legend: see *El.* 1258, *I. T.* 1449, *Hel.* 1670. Nestle, *Euripides*, p. 282, takes a similar view.

1704. ὁ ποῖος interrupts the speaker and asks for particulars of a statement not yet complete. So Soph. *Trach.* 76 ff. ἄρ' οἴσθα...ὧς ἔλειπέ μοι μαντεῖα πιστὰ τῆσδε τῆς χώρας πέρι; τὰ ποῖα, μήτηρ;—ἀλλ' ἦ...ἐρεῖς: 'I hope you won't speak of...', in hope of a negative answer. Neil's explanation (on Ar. *Eq.* 951) exactly suits the tone of this passage. Cf. *Alc.* 58 πῶς εἶπας; ἀλλ' ἦ καὶ σοφὸς λέληθας ὦν; *Hel.* 490 n., *Hclid.* 425.

1705. ταῖς: for the force of the article see on 512.—κατθανεῖν: aor. inf. as in 1599 (n.).

1706. πύργος is metaphorically used in the sense of 'stronghold' or 'refuge.' Cf. *Med.* 390 ἦν μὲν τις ἡμῖν πύργος ἀσφαλὴς φανῆν, *Hclid.* 46 ζητοῦσ' ὅπου γῆς πύργον οἰκιοῦμεθα.

1707. ἱππίου θεοῦ: Poseidon, whose sanctuary was the principal feature of Colonus. Cf. Soph. *O. C.* 54 χωρὸς μὲν ἱρὸς πᾶς ὅδ' ἔστ'. ἔχει δέ νιν σεμνὸς Ποσειδῶν, Thuc. VIII. 67 ἐς τὸν Κολωνόν—ἔστι δὲ ἱερὸν Ποσειδῶνος ἔξω πόλεως, ἀπέχον σταδίους μάλιστα δέκα. Pausanias (I. 30. 4) states that the temple was burnt by Antigonos Gonatas in the Chremonidean war (B.C. 266—263). The various cults of Colonus are detailed by Gruppe, *Gr. Myth.*, p. 39.

1711. πομπίμαν. The simile, as Wecklein points out, is far-fetched: contrast 835. πόμπιμοι πνοαί occurs in *Hel.* 1073, *Hec.* 1290.

1714 f. ἰδοῦ: 1694 n.—The first clause is logically subordinate to the second, as giving the reason for the conclusion: the asyndeton is therefore regular. Cf., e.g., Pind. *Nem.* 4. 69 Γαδείρων τὸ πρὸς ζόφον οὐ περατόν. ἀπότερεπε αὐτὶς...ἔντεα ναός.

1716. ἄθλιοι. When a woman speaks of herself in the plural, she regularly uses the masculine: cf. Soph. *El.* 399 πεσοῦμεθ', εἰ χρή, πατρὶ τιμωρούμενοι, and see on *Hel.* 1630.

1717. **γε δῆτα** in an answer (*Suppl.* 1098), with **δῆτα** used as in 1702.

1718. **πόθι...τίθημι**; 'where shall I plant...?' For the present indicative where the subjunctive or fut. indic. might have been expected see on *Hel.* 1545. Cf. *Andr.* 1036 ὦ δαίμον, ὦ Φοῖβε, πῶς πείθομαι; = 'How am I to believe it?'

1719. **βάκτρα**: lend me thy support (*τὴν ὁδηγίαν* schol.). Cf. 1539: observe that the stick by itself would be useless.

1722. See cr. nn. Hermann rightly ejected **ἔχων** as a gloss; and his view is confirmed by the comments of the scholia on the construction. He treated **ισχύν** as being in apposition to **πόδα** and as defined by ὥστ' ὄνειρον—'thy strength which is as a dream.' This is very awkward; but when Geel and Paley take **ισχύν** as acc. of respect—'like a dream in strength'—they fail to observe that it has no adj. or participle to which it can be attached. I have therefore accepted Herwerden's *ισόνειρον* (cf. *Aesch. Prom.* 549), which provides **ισχύν** with its necessary regimen. Others prefer to regard the whole phrase *ισόνειρον* (or *ἀντόνειρον*) **ισχύν** as in apposition to **πόδα**. For the sense see on 1545.

1724. **ἀλαίνειν**: see cr. n. There is no doubt that Creon has left the stage and **ἐλαύνων** is clearly impossible. For the exclamatory infinitive cf. *Soph. Ai.* 411 τοιάδ' ἄνδρα χρήσιμον φωνεῖν: Goodw. § 787. The older editions gave *φυγᾶς* followed by a colon in 1723, and Valckenaer's *ἐλαύνειν* was introduced with that text. Although *ἐλαύνειν* might stand with the double acc., the absence of an expressed subject with that reading and the greater simplicity of *ἀλαίνειν* recommend the latter.

1726f. Why speak of *suffering*? There is no such thing as Justice or Retribution. The inference to be drawn is that it is useless to complain or appeal to Heaven. Hermann finds this explanation, which the schol. gives, forced, and reads *ἔτλας ἔτλας*. For the words cf. (with Paley) *Alc.* 806f. *δόμων γὰρ ζῶσι τῶνδε δεσπόται.—τί ζῶσιν; οὐ κάτοιισθα κ.τ.λ.* So *Ar. Ran.* 649 (Tucker). *ἀμείβεσθαι* is used as in *El.* 1093 *εἰ δ' ἀμείψεται φόνον δικάζων φόνος.—ἄσυνεσίας, follies.* Wrong-headed obstinacy is not distinguished from moral obliquity. The word has been severely criticised by Verrall; but (1) the phrase is quite general and is not directed against Creon; (2) the Greeks did not draw any sharp distinction

between moral and intellectual qualities: see on *Hclid.* 413; (3) the fact that Oed. presently uses *ἀσύνετον* in the *passive* sense proves nothing. Wilamowitz understands *unconscious deeds*, i.e., οὐ συνήκεν Οἰδίπους ἅτινα ἔπραξεν.

1728f. *μοῦσαν...ἔβαν*: 'who attained the song of triumph exalting me high as heaven.' So Way ('In breath of song upraised to heaven') and Coleridge. Contrast *Ion* 1096 παλὶμφαμος αἰοιδὰ καὶ μοῦσ' εἰς ἄνδρας ἔτω δυσκέλαδος ἀμφὶ λέκτρων. The phrasing appears to echo the Homeric *εὐκλείης ἐπίβησον* (Θ 285). The schol., however, followed by Paley and Wecklein, understand *μοῦσα* as equivalent to *σοφία*: 'ascended to lofty victorious Wisdom.' For οὐράνιον cf. ι 19 εἴμ' Ὀδυσσεὺς Λαερτιάδης...καὶ μεν κλέος οὐρανὸν ἔκει, *Ar. Nuβ.* 459 κλέος οὐρανομηκές ἐν βροτοῖσιν ἔξεις, *Aesch. Pers.* 573 οὐράνι' ἄχῃ, *Eur. Tro.* 519 ἔππον οὐράνια βρέμοντα.

1730. *παρθένου κόρας*, cf. *Eur. epigr.* ap. *Athen.* 61 B μητέρα παρθενικήν τε κόρην. According to Wilamowitz on *Her.* 835 (who, however, plausibly suggests *μειξοπαρθένου*, as in 1023) *πάρθενος* is strictly the generic term for a full-grown girl, and the notion of virginity is secondary. *κόρας* is thus specific here, and the combination is analogous to *σὺς κάπρος* and the like (*Hel.* 19 n.).

1731. *ἀσύνετον*: *passive*, as in *Hcl.* 352 n. Wilamowitz, who follows the MSS in 1506, prefers here *αἰνιγμα συνειδὸν* = 'the cunning riddle.'

1732. *Σφιγγὸς...ὄνειδος*. 'The reproach of the Sphinx' is not so much a reproach to Thebes (as in *Aesch. Theb.* 539) as a reproach to the family of Oedipus. The victory over the Sphinx has been more than once referred to as the immediate cause of the marriage with Iocasta (*sup.* 48 ff., 1045, 1689). To Antigone the mention of the name is horrible; the sensibility of Oedipus is blunted by suffering and old age. So regarded, the passage escapes the charge of ineptitude made by Verrall (*Eur. the Rationalist*, p. 252).—For *ὄνειδος* see on 821.—*ἀναφέρεις, callest to mind*. The verb is used absolutely in *Plat. legg.* 829 Ε χρὴ δὲ ἀναφέρειν παραδεικνύντα ἑαυτῷ τὸν νομοθέτην τῷ λόγῳ: cf. *Plut. Pyrrh.* 32 χρησμόν τινα πρὸς ἑαυτὸν ἀνενεγκὼν παλαίον.

1733. *ἄπαγε...αὐδῶν*: *forbear to speak of*. For the participle see on 448 f. The reason is given in the following clause, i.e., since it was the beginning of our present misery.

1736. **θανεῖν**: for the infinitive after ἐπέμενε cf. Thuc. III. 2 τῶν λιμένων τὴν χῶσιν...ἐπέμενον τελεσθῆναι, *sup.* 224 n.

1737. **ποθινὰ δάκρυα**, *tears of yearning*. The difficulty that has been felt on the ground of the 'passive' meaning of ποθινός may perhaps be met by the consideration that parted friends are, in Plato's words, ποθινοὶ ἀλλήλοις (*Lys.* 215 B), and that Xenophon attributes to lovers ποθινοτέρως σφῶν αὐτῶν ἔχειν (*rep. Lac.* 1. 5). In other words, the force of the suffix is not necessarily passive any more than in ἐλεινός: cf. θ 531 ὡς Ὀδυσσεὺς ἐλεινὸν ὑπ' ὀφρύσι δάκρυον εἴβειν, and for the transference of the epithet Soph. *El.* 1231 γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἀπο, *Ant.* 527 φιλάδελφα δάκρυα. Wecklein prefers to explain *tears yearned for*, comparing the Homeric ὑφ' ἡμερον ὥρσε γόοιο, but this is very harsh.

1739. **ἀπαρθένευτ'**: see on 311.

1740. See cr. n. Neil on Ar. *Equit.*, p. 190, points out that, unless this line is given to Oedipus, γε in 1741 is absurd.—**φεῦ**: *admirantis*, as in *Hclid.* 535.—For the omission of the article with φρενῶν cf. 1097 n., Soph. *Ai.* 118 τὴν θεῶν ἰσχύν.

1743. **ὑβρισμάτων**: the genitive is similar to *προθυμίας* in 1683. See also on *Hel.* 211.

1744. **νέκυσ**. There is no doubt that the second syllable is short in Euripides: see Metrical Appendix. Some edd. follow L in transposing νέκυσ to the end of the line; but this is probably a mere blunder.

1746. **σκότια**: adverbial acc., as in 336.

1747—1757. On the difficulty of reconciling these lines with the context see *Introd.* p. xlii.

1747. **φάνηθι**, as often, is treated as a verb of motion: see *Hclid.* 663 φανέντα δεῦρο.

1748. 'Why should they weep? Mine own laments suffice' (Way).

1749. As the text stands, we must repeat φάνηθι from 1747; but this is very awkward. If on the other hand we assume that Oedipus' speech is interrupted, and not resumed, it is difficult to find a satisfactory parallel in Euripides. It does not seem possible to remove the flaw by emendation; Herwerden's σὺ δ' ἀμβόα θεοὺς λιταῖς is far too bold. Observe that βωμοί must be supplied from βωμῶν as subject to ἔχουσ' in 1750.

1751. ἀλλὰ, *at any rate*, qualifies what follows. See on 618 and cf. Soph. *Phil.* 1041 τείσασθε, τείσασθ' ἀλλὰ τῷ χρόνῳ ποτέ, *El.* 415 λέγ' ἀλλὰ τοῦτο, *ib.* 1013 αὐτὴ δὲ νουν σχές ἀλλὰ τῷ χρόνῳ ποτέ. —σηκός, according to the schol., is the tomb of Semele on Cithaeron; this, however, is placed within the city by Pausan. IX. 12. 3 and by Eur. *Bacch.* 10.

1753 ff. διδοῦσα is not subordinate to ἀνεχόρευσα but to ἴω or the like to be supplied from ἴθι. 'What! Bacchus, in whose honour I once put on the native fawn-skin' (*sup.* 792) 'and danced upon the hills in Semele's rout,—must I go there to render an idle service to the gods?' θίασον ἀναχορεύειν illustrates the extended use of the cognate accusative seen in νικᾶν Ὀλύμπια and χορηγεῖν Διονύσια: so *Bacch.* 482 πᾶς ἀναχορεύει βαρβάρων τὰδ' ὄργια.—χάριν ἀχάριτον: because her misery makes the joyful rite a mockery. Cf. Aesch. *Cho.* 42 τοιάνδε χάριν ἄχαριν ἀπότροπον κακῶν μωμένα μ' ἰάλλει δύσθεος γυνά, *Ag.* 1544 ψυχῇ τ' ἄχαριν χάριν ἀντ' ἔργων μεγάλων ἀδίκως ἐπικρᾶναι.—ἐς: the preposition takes the place of the usual dative, as in *Hel.* 1425 ἦν σὴν εἰς ἔμ' εὐνοίαν διδῶς.

1758 ff. are obviously modelled on Soph. *O. T.* 1524 ff., and it is improbable that they were written by Euripides: see *Introd.* p. xlii. Observe that v. 1761 is made up from v. 627, and v. 1762 f. from v. 383 and *Med.* 1018. Moreover the words πάτρας...πολιταί are out of place: they cannot be addressed to the chorus, and no one else appears to be present. Lastly, v. 1759 with its verb in the 3rd person is inconsistent with v. 1760, and is probably interpolated upon an interpolation. ἔγνω is substituted for the Sophoclean ἦδαι: being 'more natural but less forcible' (Jebb), it would commend itself as a superficial improvement.

1760. κατέσχον: *overthrew*. Wecklein quotes *Bacch.* 555 φονίον δ' ἀνδρὸς ὕβριν κατὰσχες.—κράτῃ: *power*, as in Soph. *O. C.* 392 ἐν σοὶ τὰ κείνων φασὶ γίγνεσθαι κράτη, *Ant.* 60 ψῆφον τυράννων ἢ κράτῃ παρέξιμεν.

1761. αὐτός, *i.e.*, I who formerly saved others.

1762. ἀλλὰ γάρ: see on 891. This is the only instance quoted from the dramatists by E. S. Thompson (*Plat. Men.* p. 269) for the elliptical construction with ἀλλὰ γάρ juxtaposed, although such cases occur in Pindar, and are quite common in Plato and Xenophon. This may bear on the question of interpolation.

1763. **ἀνάγκας**: cf. Thuc. II. 64 φέρειν τε χρὴ τὰ δαιμόνια ἀναγκαίως.

1764 ff. are also the tail-piece of the *Orestes* and *Iphigenia in Tauris*; but, whereas in those plays they suit the happy ending, here they are entirely out of place.—**κατέχοις**: 'rest upon' (Way). Cf. 785, and for the general sense Ar. *Eg.* 589 Νίκην, ἣ χορικῶν ἐστὶν ἑταῖρα.

APPENDIX A

I. On v. 174.

As has been remarked in the n. on *Hclid.* 673, the sacrifice preliminary to a battle belongs to that class which has a propitiatory purpose. The intention is to avoid evil by offering to jealous and cruel spirits the blood of a victim in place of that of the prospective combatants. This motive appears clearly in two well-known passages of Plutarch, which describe exceptional instances of human sacrifice. In *Them.* 13, 2 Euphrantides the prophet is said to have urged Themistocles before the battle of Salamis to sacrifice certain Persian prisoners *καὶ καθιερεῦσαι πάντας ὡμηστέῃ Διούσῃ προσευξάμενον*. Before the battle of Leuctra Pelopidas was warned in a dream to sacrifice a fair-haired maiden to the Leuctrides; the propriety of doing so was debated, and amongst the arguments of those who dissuaded compliance it was urged *δαίμονας χαίροντας ἀνθρώπων αἵματι καὶ φόνῳ πιστεύειν μὲν ἴσως ἐστὶν ἀβέλτερον, ὄντων δὲ τοιούτων ἀμελητέον ὡς ἀδυνάτων* (Plut. *Pelop.* 21).

There does not appear to be any precise and detailed information concerning the ritual observed on such occasions; but *πρόῤῥερον* in Thuc. vi. 79 shows that the victims were brought forward to the *μεταίχμιον* to be immolated. Moreover, analogy suggests that the *σφάγια* would be carried across the battle-field. Thus Miss Harrison (*Prolegomena*, p. 65) observes:—‘The normal and most frequent use of *σφάγια* was, as in the case of *ἐναγισμοί* in general, for purification by placation. In stress of great emergency, of pestilence, of famine, and throughout historical times at the moment before a battle, *σφάγια* were regularly offered. They seem to have been carried round or through the person or object to be purified.’ She illustrates

this by a reference to the case of the Mantineans, who, when an embassy of the Cynaethians—a community regarded as blood-stained and accursed—had passed through their borders, instituted a general purification *καὶ σφάγια περιήνεγκαν τῆς τε πόλεως κύκλῳ καὶ τῆς χώρας πάσης* (Polyb. IV. 21, 9 followed by Athen. XIV. p. 626 F). Similarly, in the purification preliminary to a meeting of the Ecclesia at Athens, the blood of a pig was sprinkled round the enclosure: Aeschin. I. 23 *ἐπειδὴν τὸ καθάρσιον περιενεχθῆναι*. In the Aristophanic parody of this proceeding at the women's parliament the domestic cat is substituted: *Ecccl.* 128 *ὁ περιστῆταρχος, περιφέρειν χρὴ τὴν γαλῆν*. Pausanias notices a similar incident at Tanagra, when a youth at the festival of Hermes went round the walls carrying a lamb on his shoulders (IX. 22, 1).

It has seemed necessary to emphasise this aspect of *σφάγια*, because the difficulties involved in the interpretation of v. 174 are largely due to a failure to recognise its ritual significance. Editors have entirely neglected to enquire for what purpose Amphiaras is carrying the victims in his chariot; they have preferred to tamper with the text. Thus Musgrave's *χοαὶ* for *ῥοαὶ* introduces hopeless confusion. Schoene's *γῆ φίλ' αἵματος ῥοαῖς* is prosaic and unnecessary. Wecklein, who now proposes *γῆ* for *γῆς* (1901), appears to have given up his former interpretation.

2. On v. 473 ff.

The chief interpretations of previous editors are as follows:—

(1) *Ego quidem domui paternae (vel regno) meum et huiusce commodum antetuli*. So Valckenaer, with a full stop at τοῦδ'. It will be seen that substantially the same result is obtained as in the text; but the usage of *προσκοπεῖν*, which is *to look forward to* and not *to prefer*, gives no support to the supposed construction.

(2) The schol. paraphrases thus: *ἐγὼ προυνουήσάμην τῆς πατρικῆς οὐσίας καὶ βουλόμενος ἐμέ τε καὶ τοῦτον ἐκφυγεῖν κ.τ.λ.* Wecklein (and apparently Schaefer) adopted this view, placing a colon after *προσκευάμην*, so that τοῦμόν introduces a new clause with explanatory asyndeton. But Eur. uses *προσκοπεῖν* with an acc. rather than a gen., and it has been shown in the note that the verb almost

certainly governs τοῦμόν. Further, to make τοῦμόν (=ἐμέ) the subject of ἐκφυγεῖν is awkward.

(3) Hermann made δωμάτων depend on τοῦμόν κ.τ.λ.:—‘My and his rights in our father’s inheritance.’ This is very involved and the order of the words is against it.

(4) Paley, Klotz and Muff take τοῦμόν τε καὶ τοῦδ’ as acc. of respect:—‘So far as he and I are concerned.’ Such a construction, however, cannot be supported; and προσκεψάμην c. gen. is open to the objection already mentioned.

Numerous alterations of the text have been proposed with the double object of simplifying the construction of προσκεψάμην and removing the asyndeton in the following lines. A full list will be found in Wecklein’s Appendix. πατρός has been regarded with especial suspicion: thus Schenkl would substitute for it πατρῶν or ὑπὲρ τῶν, Stadtmueller ἐπέειπερ, Gebauer πρὸς τὰ, Munro (*J. P.* XI. 282) πάτωρ.

3. On v. 789 ff.

The scholia recognise two renderings:—

(1) ἀλλὰ σὺν ὀπλοφθροῖς κῶμον ἀναυλότατον προχορεύεις, στρατὸν Ἀργείων ἐπιπνεύσας αἵματι Θήβης, τουτέστι τῷ γένει τῶν Θηβαίων.

(2) ἀλλὰ σὺν ὀπλοφόροις Θήβαις στρατὸν Ἀργείων ἐπιπνεύσας, ὃ ἐστὶν ἐνθουσιάσας ἑκάτερον στράτευμα καὶ κατόχους αὐτοὺς ποιήσας, αἵματι κῶμον ἀναυλότατον προχορεύεις, ὃ ἐστὶ προκαλῆ αὐτοὺς εἰς ἄμουσον κῶμον σὺν αἵματι. λέγει δὲ τὸν πόλεμον.

The latter is substantially the same view as that taken in the note, except that αἵματι is joined with προχορεύεις instead of with ἐπιπνεύσας, a combination which the order of the words forbids. Valckenaer rightly rendered *Argivis caedis inspirans amorem*, but retaining Θήβας (cr. n.) connected it with προχορεύεις in the sense of ‘in front of Thebes.’ Paley vacillated considerably as to the meaning, but finally gave ‘with armed troops inspiring the army of Argives to the destruction of Thebes’; he does not seem to have observed that by acquiescing in the ordinary interpretation of v. 794 he was giving a different meaning to ἐπιπνεύσας in the two passages. Most editors however, following Musgrave, accept the alternative rendering of the scholia, ‘inciting the Argive host against the issue of Thebe.’

There does not appear to be any evidence in Greek literature to support this distortion of ἐπιπνεῖν; and it is probable that, but for the existence of v. 794, it would never have been advocated. Wecklein increases the confusion by comparing Ares to an Aeolus blowing the Argives before him like a storm-wind; how this picture combines with that which κῶμον προχορεύεις suggests he forbears to explain. Moreover, αἵματι in the sense of *offspring* is not easy to justify, although αἵματι Θήβας might of course be used for *the strain to which Thebe belonged* (Munro on Lucr. iv. 1232). If Θήβας is retained, σὺν ὀπλοφόροις must be taken with προχορεύεις, but the text has been not unnaturally suspected. Thus Badham, who remarks that without the mention of a war-song ἐπιπνεύσας would be *prorsus inutilis translatio*, proposed σὺν ὀπλοφόρῳ...ἄσματι; and Wecklein recommends σὺν ὀπλοφόρῳ...σάγματι or σὺν ὀπλοφόροις...σάγμασι.

4. On v. 792 f.

With the object of avoiding the various difficulties enumerated in the note or some of them, a long list of corrections has been proposed, which may be seen in Wecklein's Appendix. Badham's ἄρματι has the unique advantage of allowing the retention of ὑπὸ θυρσομανεῖ in a legitimate sense. Geel, who reads δινεῖς without any connecting particle before v. 793, thinks that there is a contrast between the chariot of Bacchus and the cavalry of war. This would agree well enough with Badham's text, but would require the alteration of τ' to δ' in 794. The allusion to the car of Bacchus might be supported by Lucian *Bacch.* 2 II. p. 76 καὶ τὸν μὲν στρατηλάτην αὐτὸν ἐφ' ἄρματος ὀχεῖσθαι παρδάλων ὑπεξευγμένων. Another line of interpretation, which receives some support from the scholia, is to treat ἀλλά as linking δινεύεις to θοάζεις, so that all the intervening words must qualify the latter verb. The words of the schol. are:—ἐπιβαίνων δὲ τοῖς χεύμασι τοῦ Ἰσμηνοῦ, σὺν ἄρμασι καὶ ψαλίοις μωνύχων πώλων, τῇ ἱππικῇ ἐκμαίνη. But there is an obstacle in the presence of τ' in 794, and neither Heath's γ' nor Schoene's Ἰσμηνοῦ ἐπὶ (with hiatus) is probable. Ἰσμηνοί' would be preferable to either of these; and in the previous line we might then retain ψαλίοις τετραβάμοσι with Weidgen's μωνυχοπώλων, or even ψαλίων to be joined to ἱππέαισι, with τετραβάμονα μώνυχα πώλων governed by θοάζεις.

5. On v. 1104 ff.

THE SEVEN GATES OF THEBES.

The seven gates of Thebes are, as has been shown in the Introduction, an integral portion of the tradition relating to the Argive expedition. It remains to ascertain whether they had any actual existence, and, if so, to determine so far as possible their site. With respect to the former point, it may be observed that the position of the seven gates was shown to Pausanias in the second century A.D. as existing in the circuit of the ancient wall (IX. 8. 4). The limits of the pre-historic city, as conceived by Euripides, cannot be exactly fixed, but it is generally agreed that it did not contain much beyond the Cadmea and its adjacent slopes. So far as the topographical details mentioned in the play can be checked by reference to Pausanias, they will be found to be fairly well in agreement with his account: see the nn. on 145, 159, 730 etc. Pausanias, however, only enables us to identify the site of three gates, the Neistan, Proetidian, and Electran; of the others he gives a bare enumeration. Wilamowitz (*Herm.* XXVI. at p. 225) contends that these three gates alone existed, and that the other four were due to the fancy of the author of the *Thebais*. In fact, according to him, the seven gates are a complementary necessity to the seven chieftains; there is no more reason to seek for historic justification in the one case than in the other. He supports his case by insisting that there are only three natural outlets to the ancient city, on the N.E. where the road passes to Chalcis (Proetidian), on the S. by the road to Plataea and Athens (Electran), and on the N.W. by the road to Lebadea. Frazer, however (*Pausanias*, vol. v. p. 38), would add two more, *i.e.* by the valley of the Dirce towards the S.W., and due W. by the old road across the Dirce to Thespieae and Lebadea (Neistan: see Pausan. IX. 25. 1). To reach certainty on this point seems to be hopeless. Whether the existence of seven gates gave rise to the form of the story which was definitely shaped by the *Thebais*, or whether, on the other hand, the celebrity of the poem provided a local habitation at Thebes for the legendary gates which it had rendered amous, must remain an open question.

If we turn to the second branch of the problem, it will be noticed

that the question involved has already been partly answered, that is to say, so far as concerns the Proetidian, Electran, and Neistan gates. Five lists of the Theban gates have been preserved, by Aeschylus (*Theb.* 375 ff.), Euripides (*Phoen.* 1104 ff.), Pausanias (ix. 8. 4), Apollodorus (iii. 6. 6), and Statius (*Theb.* viii. 353 ff.). All five agree in mentioning the Electran, Proetidian, and Homoloidan; but, while appearing to spring in the main from a uniform tradition, they present in comparison considerable variety. It is possible, however, to reconcile their testimony by making the following assumptions:—(1) that the gate of Athena Onca (Aesch.) is the same as the Ogygian of the other lists (Hesych. s.v. "Ὀγκας Ἀθάνας); (2) that the Borraean of Aesch. is to be identified with the Crenaeon of Eur., Pausan., the Crenidan of Apollodorus, and the Dircaean of Statius; (3) that Apollodorus, who omits the Neistan, has in error substituted the Oncaidian, which is actually a doublet of the Ogygian; (4) that the unnamed or seventh gate of Aesch. and Eur. is to be identified with the Hypsistan of Pausanias, Apollodorus, and Statius.

The Borraean (or Crenaeon etc.) and Ogygian (Oncaidian) gates may be provisionally located. It is generally agreed that the former must be placed to the N. of the city; the latter probably belongs to the S.W., where the archaeologists claim to have found the remains of the temple of Athena Onca—a position which fits exactly with the requirements of Eur. presently to be mentioned. There is no evidence to fix the position of the Homoloidan and Hypsistan gates.

It now becomes clear that the order in which the gates are named in the messenger's speech is entirely arbitrary; the main lines of the narrative are determined by other than merely local considerations. But if, with the help of the data which we have now collected, we examine the order in which the Argive chieftains are named in the *τειχοσκοπία* (v. 119 ff.), and if we assume that they are already posted opposite the gates which they subsequently attack, we shall arrive at a different result. In that case, as might have been expected, locality is an important element in the scene; and, as Antigone's attention is directed from one point to another, she is taken in orderly sequence round the circuit of the walls from left to right. Thus the enumeration begins with Hippomedon, who was opposite the Ogygian gate in the S.W., passes Parthenopaeus

at the Neistan in the W. or N.W., Polynices at the Crenaeon in the N., and Amphiaras at the Proetidion in the N.E., and ends with Capaneus at the Eléctran in the S. We have only to assume that the Homoloidan gate lay between the Ogygian and the Neistan; the general coincidence is sufficient to prove that the order of the *τειχοσκοπία* is not accidental. Adrastus is mentioned (v. 160) as standing close to Polynices in the neighbourhood of the Niobids' tomb. The commander-in-chief, who is thus incidentally referred to, had not yet taken up his proper place in the investing circle; it is not necessary, therefore, to make any assumption as to the position of the seventh (or Hypsistan) gate. The only outstanding discrepancies seem to be that the tomb of the Niobids is thus assumed to be opposite the Crenaeon gate, whereas Pausanias places it near the Proetidion, and that the monument of Zethus, placed by Pausanias within the Proetidion and by Aeschylus outside the Borraean, is brought into connexion with the Neistan gate. These are not objections of a serious character; and, in regard to the latter, Wilamowitz (*l.c.* at p. 234) thinks that Eur., having taken this monument from the Epos, was free to place it where he chose, and that to endeavour to reconcile the poetic statements with Pausanias is an over-curious speculation.

It should be mentioned that H. N. Ulrichs, *Reisen und Forschungen*, II. p. 3, places the Hypsistan gate between the Neistan and the Ogygian on the W., and the Homoloidan between the Proetidion and Electran on the E. The same view is taken by E. Fabricius, *Theben*, pp. 27—29, and Tucker, *Introd. to Aesch. Theb.* p. xl.; but the reasons given are not convincing. Indeed, Fabricius very fairly points out that the return of the fugitives under Thersander through the Homoloidan gate (Pausan. IX. 8. 7) rather indicates that this gate was on the W. or N. side of the city.

6. On v. IIII6 ff.

Although this passage has been variously altered, no correction appears to be capable of removing the difficulties specified in the note. Of the explanations attempted the following may be mentioned:—

- (1) Eustathius, distributing *ἄστρον*, suggests a rendering which

in some respects answers more closely to the requirements of the Greek than any other. The description belongs to a single moment of time, in which Argus is opening some of his eyes as certain constellations rise, and closing others as certain other constellations set. The full meaning would then be:—Argus' eyes are compared to the starry vault of heaven; and, just as at any particular time some constellations are visible while others are below the horizon, so some of the watchman's eyes are always open though others may be shut.

(2) The schol. interprets that Argus had some eyes facing east, and others facing west; that the former were open, and the latter closed. It is obvious that this comment neither answers to the Greek, nor gives any intelligible meaning.

(3) Hermann, adopting Seidler's *κλείοντα*, thinks that a line has been lost containing some such words as *τῆς Ἰνάχου κύν' Ἀργον Ἀργέας βοός*. He assumes that the picture showed some eyes open and others shut.

(4) Geel suggests *ἀγόντα* for *βλέποντα*, and agrees with Hermann that a line has been lost. Taking a hint from the scholiast, he interprets as follows:—'apertos habebat Panopta oculos orientem, clausos occasum spectantes: idque uno temporis momento, quo caelatoris ars terminabatur. Supplendum relinquebatur haec fieri secundum caeli conversionem, ac significari oculos in toto corpore Argi sparsos partim interdiu videre, partim noctu. Scilicet vicissitudo illa significabatur positu oculorum apertorum et clausorum versus illas caeli partes quibus vicissitudo diei et noctis censebatur.'

(5) Hartung, followed by Kinkel, supposes that the stars as well as the eyes were represented on the shield. Some eyes were open, and in this respect answered to the rising stars; others were shut, being in correspondence with the setting stars. This approaches the view of Eustathius.

Apart from points of verbal criticism, the whole difficulty of the passage lies in finding some explanation of *σὺν ἄστρον ἐπιτολαΐσιν* and *δυνόντων μέτα* which will be intelligible in itself and capable of artistic reproduction on the shield. Commentators have erred, perhaps unavoidably, by reading into the text more than it actually contains.

7. On v. 1255 ff.

Wecklein, relying on the schol. (τῆς κύστεως τὸ στόμα ἐρίῳ δεσμοῦντες ἐπετίθεσαν τῷ πυρὶ καὶ παρετήρουν πῶς ῥαγήσεται καὶ ποῦ τὸ οὔρον ἀκοντίσει), wishes to substitute κύστεως for ῥήξεις, and finds a reference to the bursting of the gall-bladder, and the omen drawn from the direction in which the liquid spirted: cf. Soph. *Ant.* 1009. But, although the schol. evidently preserves an old tradition, it seems hazardous to alter the text in order to conform with it. Stengel, however, who discusses this passage in *Hermes* xxxi. p. 478 and xxxiv. p. 642, holds that the meaning which Wecklein desires to reach can be extracted from the text as it stands, if we assume that the sacrifice took place between the opposing armies. Then ὑγρότητ' ἐναντίαν refers to the physical opposition of the liquid ('die entgegengeschleuderte Flüssigkeit d. h. ποῦ ἀκοντίσει'). But it is impossible to approve the insertion of an allusion of this kind *between* ἐμπύρους ἀκμάς and ἄκραν λαμπάδα, both of which are concerned with the indications given by the fire itself.

It seems right to call attention to the tradition that when Eteocles and Polynices were burnt on the same pyre, the flame shot up in two separate tongues, showing that they refused to be reconciled even in death (Stat. *Theb.* xii. 429 ff. etc.). Pausanias relates that the same portent took place whenever the Thebans sacrificed in honour of the sons of Oedipus (ix. 18. 3); and it is not unlikely that the legend bears upon the interpretation of ῥήξεις.

8. On v. 1521.

As the matter is not explicitly dealt with in the grammars, so far as I have examined them, it may be as well to point out that most of the examples to which Paley took exception are in fact final, although they go beyond the limitation which he laid down, viz. that the future participle 'is used only with verbs implying motion, in the nominative with passive or neuter verbs, as the subject, in the accusative with transitive verbs, as the object.' This is the case with Aesch. *Ag.* 66 οὕτω δ' Ἀτρείως παῖδας ὁ κρείσσων...πέμπει...Ζεὺς... πολλὰ παλαίσματα καὶ γυιοβαρὴ θήσων Δαναοῖσιν, Eur. *El.* 1025 κεί μὲν πόλεως ἄλωσιν ἐξιόμενος ἢ δῶμ' ὀνήσων...ἔκτεινε πολλῶν μίαν

ὑπερ, *Hec.* 633 ὕλαν Ἀλέξανδρος εἰλατίναν ἐτάμεθ', ἄλιον ἐπ' οἶδμα ναυστολήσων, *ib.* 1202 τίνα δὲ καὶ σπεύδων χάριν πρόθυμος ᾔσθα; πότερα κηδεύσων τινά; Add *Her.* 477 νύμφας ἡκροθινιαζόμεν κήδη συνάψουσ', *Pind. Nem.* 5. 1 ἐλινύσοντα ἐργάζεσθαι ἀγάλατ' ἐπ' αὐτὰς βαθμίδος ἐσταότ'. Further, Paley appears to have gone too far in denying to Latin the final use of the future participle: see Roby § 1115 (3). It is no doubt not easy to find examples like the present, probably because the need for them is not very urgent, and the development of the participial construction with *ἄν* still further restricted it. See, however, *Isae.* 7. 35 ἐποίει με τῶν αὐτοῦ κύριον...βουλευσόμενον καὶ τριηραρχεῖν καὶ χορηγεῖν καὶ πάνθ' ὑμῖν τὰ προσταττόμενα ποιεῖν, *Lycurg.* § 28 τοὺς μάρτυρας μὴ δώσοντας ἔλεγχον μαρτυρεῖν ἀλλὰ δεδωκότας (*sc.* οἶμαι δεῖν), [*Dem.*] 10. 76 οὐ κολακεία βλάβης καὶ ἀπάτης λόγος μεστός, ἀργύριον τῷ λέγοντι ποιήσων, τὰ δὲ πράγματα τῆς πόλεως τοῖς ἐχθροῖς ἐγχειριῶν. In conclusion mention should be made of the conditional use of the future participle pointed out by Goodwin § 473: cf. *Dem.* 45. 12.

APPENDIX B

THE CHORIC METRES.

vv. 103—192.

The metre of the *τειχοσκοπία* has been analysed by O. Schroeder (*de tichoscopia Euripidis Phoenissis inserta*, Lipsiae 1906), whose results are utilised in the following note. One of the main objects of his analysis is to establish the relation—if any such exists—between the iambic trimeters and the lyrical metres which are sometimes blended together in a non-antistrophic system. Most metricians disregard the trimeters altogether, dividing the lyrics arbitrarily into commata as evenly as the conditions allow. Thus G. Hermann made out of the present scene fourteen short divisions varying in length from three to six lines. Schroeder finds however that by counting in the iambic trimeters, and by reckoning each of these as the metrical equivalent of two dochmiacs, it is possible to establish such an exact rhythmical correspondence between different parts of the duologue as affords a *prima facie* case in support of his view. His method is to count the number of theses in each line and to sum these together within the period. The total number of theses so obtained in the larger divisions is then shown to correspond with the totals of other parts. In the *τειχοσκοπία* he finds ten of these larger divisions, the first two of which are introductory and the remainder are devoted to a description of six of the besieging chieftains (Adrastus being omitted). Each division contains either 42, 39 or 58 theses.

103	~~~~~', ~~~~~, δ(ὀχμιος) δ	
	~~~~~', ~~~~~, δ	δ
109	~~~~~', ~~~~~ ¹ , δ	δ
	~~~~~ ¹ , ~~~~~, δ	δ
114	~~~~~', ~~~~~ ² , δ	δ
	~~~~~', ~~~~~, δ	δ
	~~~~~', δ	
119	~~~~~	prosodiacus ³
	.~~~~, ~~~~', dim. iamb.	
	~~~~~', iamb.	
	~~~~~', .~.~.~ prosod. iamb.	
127	~~~~~ ⁴ , ~~~~~, δ	δ
	~~~~~', ~~~~~, iamb. prosod.	
	trim. iamb.	
	~~~~~	δ
132	.~~~~, .~~~~, ~~~~~ trim. iamb.	

The first arsis has fallen out in each of the first two dipodies, which may equally well be described as cretics, so long as the character of the rhythm is recognised.

135	~~~~~', dactyl. quatern.	
	~~~~~', .~.~.~, δ iamb.	
	~~~~~	δ
146	~~~~~', quatern.	

¹ According to Schroeder these are anapaestic dochmiacs, a variation not recognised by other metricians. The common scansion of 109 f. is

~~, ~~~~ ~, ~~~, ~~~, ~~~,

i.e. a single iambus, followed by a dochmius, and an anapaestic tripod. Cf. *inf.* 182, *I. T.* 848 and see Wilamowitz, *Heracles* II. p. 165.

² So in Soph. *O. T.* 1343: but Schroeder contends that the MSS reading gives a legitimate dochmius: cf. Soph. *Trach.* 847 and Kaibel's *Electra*, p. 147.

³ This is one of the forms of the *enhoplios*, defined by Hephaestion (c. 15) as τὸ ἐξ ἰωνικῆς καὶ χοριαμβικῆς, τῆς ἰωνικῆς καὶ βραχείαν τὴν πρώτην δεχομένης. I have followed Schroeder, but it is obvious that 120 f. may contain a dochmius followed by an iambic dimeter ~~.~.~', ~~~~', with seven theses in lieu of six.

⁴ Schroeder calls this an irregular dochmiac: cf. 183. This is quite uncertain; but ξ ξ is generally an iambus.

The explanation of this tetrapody is uncertain: some authorities call such cola logaoedic—in the narrower sense of the word (see Masqueray-Pressler, *Abriss d. Gr. Metr.*, pp. 228, 235).

147	~~~~~	δ	
	trim. iamb.		
	~~~~~	δ	
151	~~~~~	dactyl. quatern.	
	~~~~~	2 dactyl. trinar.	
	~~~~~	cr. δ	
156	~~~~~	δ	δ
	~~~~~	δ	
163	~~~~~	anap. quatern.	
	~~~~~	quatern. (cf. 146)	
	~~~~~	δ	δ
	~~~~~	δ	δ
	~~~~~	δ	
	trim. iamb.		
	~~~~~	δ	δ [cr.]

Schroeder retains the cretic, which he requires to complete the necessary number of theses.

175	~~~~~	δ	δ
	~~~~~	δ	δ
	~~~~~	δ	δ
	~~~~~	δ	?

Schroeder calls *ιθύναι* a dochmiac contracted into three long syllables. This is very questionable, and others treat it as an iambic dipody.

182	~~~~~	δ	δ
-----	-------	---	---

For the introductory iambus see on 109.

183	~~~~~	δ	δ
	~~~~~	anap. quatern. iamb.	
	~~~~~	dim. iamb.	
	~~~~~	δ	δ
	~~~~~	bacch.	
	~~~~~	δ	δ
	~~~~~	δ	cr.
190	~~~~~	dactyl. quatern.	
	~~~~~	dactyl. quatern.	
	~~~~~	dactyl. quatern.	

183. Schroeder retains κεράνιον: see on 127. 186. Schroeder adopts Μυκῆναισιν εὔχεται, obtaining a series of seven dochmiacs, but at the cost of scanning Ποσειδάνιοις. 191 f. Schroeder treats this as a tripod followed by a hypodochmius $\sim \sim \sim \sim \sim \sim$ (ἔρνος Ἀρεμῖ).

VV. 202—260.

First strophe (202—213=214—225). The metre belongs to the common type called by many modern metricians logaoedic, although their usage of the word is admittedly an extension of the ancient terminology. The commonest colon is the Glyconic, a measure with four beats, in which one of the feet is apparently a dactyl. The term 'cyclic' dactyl was used to describe this foot with the object of representing the dactyl as musically the equivalent of a trochee ($\sim \sim$). In recent years, however, it has been recognised that it is simpler to regard the glyconic as a choriambic-iambic dimeter, subject to variations arising from resolution of long syllables, or the appearance of irrational long syllables and μακρά τρισημοί. The Pherecratic is a colon of the same type with catalexis in the second metron. See generally Masqueray-Pressler, p. 158 ff.

202	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	pherecr.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	pherecr.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
210	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	pherecr.

Epode 226—238.

	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	pherecr.
	$\sim \sim \sim \sim$		$\sim \sim \sim \sim$	glyc.

230	----~ ~-.-	pherecr.
	----~ --~--	glyc.
	~~~~~   ~--~--	glyc.
	----~   ~--~--	glyc.
	~~~~~   ~~~~~-	glyc.
235	----~ ~--~--	glyc.
	~~~~~   --~--	glyc.
	~~~~~   .~~~~-	glyc.
	----~ ~-.-	pherecr.

Second strophe (239—249=250—260). This consists almost entirely of trochaic tetrapodies of the type $--\sim-- | -\sim-$. This colon commonly receives the name *lecythion*, which appears even in Hephaestion (c. 6, 1 *δίμετρον καταληκτικόν, τὸ καλούμενον Εὐριπίδειον ἢ Ληκύθιον*, quoting as an example v. 250 sq.). The name owes its origin to the famous passage in Ar. *Ran.* 1208 ff., where Aeschylus breaks in at every quotation with the absurd *ληκύθιον ἀπώλεσεν*. It is often doubtful whether the metre is really trochaic: its true character may sometimes be iambic $--\sim | \sim--$. For the iambic measurement we now have the express authority of Aristoxenus: see Schroeder, *Vorarbeiten*, p. 59 ff. If the present strophe is trochaic throughout, the concluding lines may be scanned as follows:

246	‘-’- ‘-’	
	~~~~~   ~~~~~	tetrap. acatal.
	~~~~~   ~~~~~   -.-Λ	hexap. brachycatal.
	~~~~~   ~-.-	

# vv. 293—300.

293	~~~~~, ----~,	δ	δ
	~~~~~ -.-	iamb. pentap. catal.	

This colon is known as *metrum Alcaicum* from its position in the third line of the Alcaic stanza.

295	~~~~~, ----~,	δ	δ
	~~~~~, ~~~~~,	iamb. δ	
	~~~~~,	δ	
	~~~~~, ~~~~~,	δ dodr. iamb.	

τόνδ' ὦ (Dindorf) or τοῦτον (Wecklein) have been substituted for τόνδε to give a second dochmius, but perhaps we have here the 'dodrans iambicum' (trinarium), which sometimes appears in combination with dochmii: see Schroeder, *Aeschyli cantica*, p. 117.

299     $\sim\sim\sim\sim$ ,     $\sim\sim\sim\sim\sim$ ,     $\delta$              $\delta$   
           $\sim\sim\sim$ ,     $\sim\sim\sim$     dim. iamb.

Dindorf's ὠλέναισι τέκνου σέθεν and other alterations are made in order to introduce the double dochmiac.

## vv. 301—354.

— — — —,	δ	
— — — —, — — — —,	δ	δ
— — — —, — — — —,	dim. iamb.	
— — — —	iamb.	

305 is a trim. iamb., with four dimeter iambs following.

309     $\sim\sim\sim\sim$ ,     $\sim\sim\sim\sim$ ,     $\delta$      $\delta$   
           $\sim\sim\sim$ ,     $\sim\sim\sim$     dim. iamb.  
          trim. iamb.

312    ~~~, ~~~,    dim. iamb.  
       ~~~, ~~~,    dim. iamb.  
       ~~~, ~~~,    cr. iamb.  
       ~~~, ~~~,    dim. iamb.  
       ~~~, ~~~, ~~~, ~~~,    cret. tetrap.  
       ~~~, ~~~,    cr. iamb.  
       ~~~~~, ~~~~~,    δ            δ  
       ~~~~~, ~~~~~,    δ            δ

320	— — —, — — —,	cr.	cr.
	— — —, — — —,	cr.	mol.
	— — — — —, — — — — —,	δ	δ
	— — — — —, — — — — —,	δ	δ
	— — — — —, — — — — —,	δ	δ
325	— — — — —, — — — — —,	δ	δ
	— — — — —	δ	

trim. iamb.		
— — — — —, — — — — —	δ	δ
— — — — —.	ο	

330 — — — — —, — — — — —, dim. anap.
 — — — — — iamb. trip.

Such cola are very rare: Masqueray-Pressler, p. 88. Spiro obtains a dimeter by reading ἀνάιξε (ἀνῆιξε G). Three dimeters, with syncope in 334, follow.

335 — — — — —, — — — — —, δ δ
 — — — — —, δ
 — — — — —, iamb. hypodochm.

The hypodochmius has a triple beat: cf. 191 n. See Schroeder, *Sophoclis cantica*, p. 84. 338 is a trim. iamb. with four dimeters following.

343 — — — — —, — — — — —, dim. iamb.
 — — — — —, — — — — —, δ δ
 — — — — — δ
 [— — — — —,] — — — — —, [cr.] δ
 — — — — —, — — — — —, δ δ
 — — — — —, — — — — —, δ δ
 — — — — —, — — — — —, δ δ
 350 — — — — —, — — — — — enhopl.

The rhythm, a measure of four beats, is that of Archilochus' Ἐρασμονίδη Χαρίλαε (Hephaestion c. 8): see Wilamowitz, *Heracles* II. p. 28.

— — — — —, dactyl. dim.
 — — — — —, dactyl. dim.
 — — — — —, dactyl. dim. catal.
 — — — — —, δ δ

vv. 638—689.

Strophe 638—656 = Antistrophe 657—675. The metre is trochaic with occasional iambic cola. The principal colon is the *lecythion*, which we have already found in the parodos. The long syllables are frequently resolved, and some of the lines are acatalectic: 640, 641, 645, 649.

647 — — — | — — — .

In the correspondence of 648, 650 to 667, 669 there is something amiss. It has been proposed to rewrite 667 *θεᾶς φραδαῖσι Παλλάδος* (Weckl. after Herm.), and to assume the loss of --- (*ἀστραπῆ* Weckl.) in 650 (with *γάμοις* Brunck); this would give a lecyth. in both cases.

653	~~~~ ~~~~	dim. iamb.
654	trim. iamb.	
655	~~~~ ~~~~ ~~~~. ~~~~	tetr. troch. acatal.

Θηβαῖαισι and *εὐηλίοισι* do not correspond. I prefer Hermann's *Θηβαῖαισι* to Musgrave's *εὐείλοισι*, but, if the latter is read, there is a further syncopation.

Epode 676—688. The metre is the same, and the following scansion may be noted:

677	— — ~ — — — .	
679	~~~~~	iamb. pentap. (?)
680	~ — . — ~ — — — .	dim. iamb.
685	— . — . — — — .	lecyth.
686	— — — — ~ — . — ~ — — —	trim. iamb.
687	— . — . — — — ~ — — —	trim. iamb.

679, 687. If scanned as pentapodies, these lines offend against the principle which Schroeder states as follows: 'iambos trochaeos glyconeos ionicos anapaestos dipodicis metiendos esse consentiunt periti' (*de tichos*. p. 6). Few will deny that this is broadly true; but even with the assistance of syncopation, as in 687, it is not always easy to explain away the apparent exceptions: cf. 1715 and see Masqueray-Pressler, pp. 66 f., 88 f., 91.

vv. 784—833.

Strophe 784—800 = 801—817. The metre is entirely dactylic, consisting chiefly of tetrapodies and lyric hexameters. v. 790 is the *versus Adonius*, but it does not end a period, being followed by a tetrapody to which it appears to be closely attached. The only difficulty is the want of correspondence between strophe and anti-strophe in the latter part of each; and it seems almost certain that this must be due to corruption. Adopting *ἐν δ'* after *δινεύεις* in 792,

I have provisionally accepted the *τετραβάμοσιν ἐν χαλαῖσι* of Triclinius in 808. As it is generally thought (see Schroeder, praef. to *Soph. cantica*, p. vi.) that lyric dactyls are to be measured by dipodies, these lines cannot be treated as pentapodies, unless indeed the last two long syllables are syncopated. Further it seems clear that *χαλκῶ κοσμήσας*, if sound at all, must be removed from its present position where it does not fit the antistrophe; nor, apart from this, is its value as a metrical colon clear in this system. Granting that 815 f. must be emended so as to correspond with 798 f., which appear to be sound from the point of view both of metre and of sense, we cannot feel so sure as to the proper course to be taken in relation to vv. 800 and 817. v. 800, if scanned $\sim\sim\sim\sim\sim | \sqcup \sqcup$, would be a suitable conclusion to the strophe (cf. *Helid.* 617), but it is not easy to reduce v. 817 to the same metre. It seemed better, therefore, to accommodate v. 800 to v. 817; and I have accordingly followed Schoene.

Epode 818—833. The metre is dactylic with some anapaestic cola.

818 $\Lambda \sim\sim\sim, \sim\sim\sim\sim\sim,$ cr. dactyl.

The introductory crētic may be treated as an iambic monometer with the first arsis suppressed: cf. Aesch. *Ag.* 109 f.

819—821 dactyl. hexap.

822 dactyl. tetrap.

823 f. dactyl. hexap.

825 f. dim. anap.

827 $\sim\sim\sim\sim, \sim\sim\sim\sim, \sim\sim\sim\sim, \sim\sim\sim\sim,$ anap. paroem.

828—831 dactyl. tetrap.

832 f. $\left\{ \begin{array}{l} \sim\sim\sim\sim\sim\sim \\ \sim\sim\sim\sim\sim\sim \end{array} \right. \quad \text{dactyl. hexap.}$

The Adonius clearly sustains a triple beat, and, if this is accepted, the system divides into three periods, shown by the breaks in the synaphea at 821 and 827, and containing respectively 22, 28 and 22 theses, so that the whole epode is mesodic.

VV. 1019—1066.

Strophe 1019—1042 = Antistrophe 1034—1066. The metre is iambo-trochaic; and it is not always clear at what point the one rhythm passes into the other.

1019	— — — —, — — — — — — — —	iamb. dim. troch.
	. — — — — — . —	dim. iamb.
	— — . — . — — —	dim. iamb.
	— — — — — — — —	dim. iamb.
1023 f.	— — — —	hypodochm.

For the hypodochmius see on 337: amongst iambic (or trochaic) cola its metrical value is not obvious.

1025	— — — — — — . —	dim. iamb.
	≡ — . — . — — —	dim. iamb.
	— — — — — — . —	dim. iamb.
	— — — — — . — .	dim. troch. (ithyphallic)
	— — — — — . — .	dim. troch. (ithyphallic)
1030	. — — — — — — — —	dim. troch.
	— — — — — — — .	lecyth.
	— — — — — . — .	ithyph.
1033 f.	— — — — — — — —	dim. iamb.
1035	— — — — — . — .	ithyph.
	— — — — — — — —	dim. iamb.
	— — — — — — — —	dim. iamb.
	— — — — — — — —	dim. troch.
	— — — — — — — .	lecyth.
1039 f.	— — . — — — . —	dim. iamb.
	— — — — — — — —	dim. troch.
	. — — — — — — — — — . —	trim. iamb.

It is obvious that the clausula might also be described as a trochaic hexapody thus:

— — — — | — — — — | — . — Λ

vv. 1485—1507. The metre is dactylic with three short iambic cola. In 1487 f. and 1489 ff. the metre is continuous, and the hiatus shows that a rhythmical period ends with 1488. In 1492

— — — — —, — — — —,

a dactylic tetrapody is followed by an iambic clausula. v. 1494, if the MSS reading is kept, is a dochmius. In 1498 Hermann adopted *τινὰ δὲ προσωδὸν* (so G), equating the phrase with *ἀνακαλέσωμαι*. The precise metrical value of these cola is doubtful: Wilamowitz, who calls them trochaic, adopts *ἀνακαλοῦμαι*.

vv. 1508—1538. The metre of this part of the monody is of the Ionic (choriambic) type, with irregular variations. Towards the end the rhythm becomes increasingly complex and difficult; and the division of the cola is very uncertain. The ionic with its recognised modifications is clearly marked in the earlier periods; the dochmiac appears at intervals throughout; and the conclusion is characterised by irregular choriambic and iambic cola, blended with dactylic dochmiac and bacchiac rhythms. A somewhat arbitrary analysis is given by Herkenrath, *Enoplios*, p. 133.

1508 — — — —, δ
 — — — | — — —
 — — — | — — —
 — — — | — — —

1512 — — — | — — —

These verses are choriambic dimeters of the type discussed by Wilamowitz in his dissertation on the subject: see also his edition of Timotheus, *Persae*, p. 30 f.

1513 — — — — | — — — — | — — — —,
 — — — — | — — — — | — — — —
 — — — — | — — — — | — — — —
 — — — — | — — — — | — — — —
 — — — — | — — — — | — — — —

After the iambic clausula a fresh period opens at this point:—

1519 f. — — — — | — — — —
 1521 — — — — | — — — — | — — — —
 — — — — | — — — —

ἰαχῆσω is omitted. Otherwise *τίν' ἰαχῆσω*; (Musgrave) would form

a separate colon: ~ ~ ~ | ~ ~ ~. From 1524 onwards the metre becomes less regular. Observe that if 1528 is read continuously with 1529, as in the scheme, it is only in appearance an Adonius. The resolution of an irrational long syllable in 1530 resembles the license parodied by Aristophanes in *Ran.* 1322 ff.

1524 ~ ~ ~ | ~ ~ ~ |
 ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 ~ ~ ~ | ~ ~ ~
 ~ ~ ~ | ~ ~ ~
 ~ ~ ~ | ~ ~ ~ |
 ~ ~ ~ | ~ ~ ~ |
 1530 ~ ~ ~ | ~ ~ ~
 ~ ~ ~ ~ ~

This colon of three beats is called by Schroeder *dodrans Aeolicum* (*Aeschyli cantica*, p. 117): others, extending the terminology of Hephaestion (c. 10, p. 33), call it a Pherecratean. Wilamowitz inserts δ' after ἀλαόν.

1532 ~ ~ ~ ~ ~ ~ . -	dim. iamb.
~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	trim. choriamb.
~ ~ ~ ~ ~ ~ ~ ~ ~ ~	dactyl. tetrap.
~ ~ ~ ~ ~ , ~ ~ ~ ~ ~ ,	δ δ
~ ~ ~ ~ ~ , ~ ~ ~ ~ ~ ,	tetr. bacch.
~ ~ ~ ~ ~ ,	δ
~ ~ ~ ~ ~	reiz.

This clausula is often found at the end of a system: it has been called Reizianum after a scholar who detected its presence in the cantica of Plautus (Wilamowitz, *Heracles* II. p. 219).

vv. 1539—1581.

1540 { ~ ~ ~ . - ~ ~ ~ ~ ~ ~ ~ ~	ion. pentap.
{ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	ion. pentap.
{ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	ion. pentap.
{ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	ion. pentap.
1545 { ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	ion. pentap.

So Schroeder (*Vorarbeiten*, p. 103) scans, making use of the triplet (πύκνωμα). Wilamowitz, ejecting ἀφανès, arrives at the same result more easily.

1546—1559 are dactylic, and present no difficulty. The colon ξίφεσι βριθῶν (1557) may be compared to v. 1498.

1560	— — — — — — —	dim. iamb.
1561	— — — — — — —	dim. iamb.
1562—1566 are dactylic.		
1567	— — — — — — — — — — — Λ	trim. troch.
	— — — —	troch.
	— — — — — — — — — — — Λ	trim. troch.

1570—1580 consist almost entirely of dactylic tetrapodies and hexapodies with these exceptions:

1571 f.	— — — — — — — —
	— — — — — — — —

κοινὸν ἐνυάλιον must be measured as a dimeter. Similar cola in combination with dactylic tetrapodies will be found in the parodos to the *Supplices* of Aeschylus (vv. 41, 42, 70, 75), and are discussed by Schroeder, *Aeschyli cantica*, pp. 1, 2. So v. 353.

I 575	---- ----	dim. anap.
I 580 f.	---- ----	
	---- ----	

For the iambic metron following a series of dactyls Wilamowitz quotes an exactly similar period from Timotheus, *Persae* 142 f.

vv. 1710—1757.

An iambo-trochaic system: there is a somewhat similar dialogue in *Hel.* 330 ff.

1710	trim. iamb.	
	— — — — — — — —	dim. iamb.
	— — — — — — — — — — — —	trim. iamb.
	— — — — — — — —	dim. iamb.
1715	iamb. pentap.	

This seems to be one of the very rare cases in which an iambic pentapody occurs: Masquerey-Pressler, § 137, 1. But see cr. n.

	~~~~~   ~~~~	dim. iamb.
	~~~~~   ~~~~   ~~~~	trim. iamb.
	~~~~~   ~~~~	dim. troch.
	~~~~~   ~~~~ Λ	lecyth.
1720	~~~~~ ~~~~	lecyth.
	~~~~~   ~~~~	lecyth.
	~~~~~   ~~~~ Λ	ithyph.
	~~~~~   ~~~~   ~~~~	trim. iamb.
	~~~~~   ~~~~   ~~~~	trim. iamb.
1725	~~~~~ ~~~~ ~~~~	trim. iamb.
	~~~~~   ~~~~   ~~~~	trim. iamb.
	~~~~~   ~~~~   ~~~~	trim. iamb.
1728 f.	~~~~~ ~~~~	dim. iamb.
1730	~~~~~ ~~~~	ithyph.
	~~~~~   ~~~~ Λ	ithyph.
	~~~~~   ~~~~	dim. troch.
	~~~~~   ~~~~   ~~~~ Λ	trim. troch.
1734 f.	~~~~~   ~~~~	dim. troch.
	~~~~~   ~~~~ Λ	ithyph.
1737 f.	trim. iamb.	
	~~~~~   ~~~~	dim. iamb.
1740 f.	~~~~~   ~~~~	lecyth.
	~~~~~   ~~~~ Λ	ithyph.
1743	trim. iamb.	
	~~~~~   ~~~~   ~~~~	trim. iamb.
1745	trim. iamb.	
	~~~~~   ~~~~ Λ	ithyph.
	~~~~~   ~~~~	dim. iamb.
	~~~~~   ~~~~	lecyth.
	~~~~~   ~~~~	dim. iamb.
1750	~~~~~   ~~~~	lecyth.
	~~~~~   ~~~~	dim. iamb.
	~~~~~   ~~~~	dim. iamb.
	~~~~~	anap.
	~~~~~   ~~~~	dim. anap.
1755	~~~~~	anap.
	~~~~~   ~~~~	dim. troch.
	~~~~~   ~~~~   ~~~~ Λ	trim. troch.

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